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Bemerkung: Zitiert wird nach der Globe Edition (ed. by W. G. Clark und W. A. Wright, 1867). Die Reihenfolge der Shakespeare-Zitate richtet sich nach der Chronologie, wie sie Professor Deutschbein gibt. Eine Reihe von Beispielen aus der späteren Zeit sind Bergeder und Marinoff entnommen.

Inhaltsangabe.

Seite

Kapitel I. Ueberblick über die Aktionsarten und die Bedeutung der progressiven Form für die Aktionsarten . . . 1

Kapitel II. Das Intensivum 8

A) Die progressive Form nach Hilfsverben und Ausdrücken der Gemütsbewegung 8

B) Das Iterativ-Intensivum 12

C) Die progressive Form in Sätzen emotionalen Charakters 14

D) Die progressive Form in hypothetischen Sätzen 18

E) Die progressive Form im Imperativ 19

F) Die progressive Form zur Angabe des Zukünftigen 20

G) Die progressive Form in den zusammengesetzten Zeiten 25

H) Zeitliche Intensiva und participia praesentis in adjektivischer Bedeutung 26

Kapitel III. Die Umschreibung mit "to do" 36

1. "to do" in Affektsätzen 36

2. "to do" der anschaulichen Schilderung 39

Kapitel IV. Das Imperfektivum 41

A) Das Imperfectivum bei den Verben der Bewegung 41

B) Das Imperfektivum bei anderen Verben 47

C) Der Gebrauch von "to be going to + Infinitiv" und "to be about", "to be at point" 49

D) Das Imperfektivum nach as, while, when, where und in Relativsätzen 51

I. Das Imperfektivum nach "as" 51

II. Das Imperfektivum nach "while" 53

III. Das Imperfektivum nach "when" 54

IV. Das Imperfektivum nach "where" 55

V. Das Imperfektivum in Relativsätzen 55

E) Das Imperfektivum in zusammengesetzten Zeiten 56

Kapitel V. Die a-Formen 57

Kapitel VI. Konkurrierende Konstruktionen 60

A) to be + in, on, at + Substantivum 60

B) Adjektive in prädikativer Verwendung zur Wiedergabe der imperfectiven Aktionsart 66

Kapitel VII. Zusammenfassende Betrachtung 71

Kapitel I.

Ueberblick über die Aktionsarten und die Bedeutung der progressiven Form für die Aktionsarten.

Vorliegende Arbeit hat es sich zur Aufgabe gemacht, die progressive Form in der Sprache Shakespeares einer eingehenden Untersuchung zu unterziehen. Diese Umschreibung der einfachen Verbalform soll von dem Begriff der Aktionsarten aus beleuchtet und ihre Verwendung zum Ausdruck bestimmter Aktionsarten klargelegt werden. Es wird daher eine Orientierung über die Aktionsarten im allgemeinen und ihre sprachliche Wiedergabe zum Verständnis vorausgeschickt. Die Darstellung schließt sich an an das, was Prof. Deutschbein in seinem System, seinen Studien und im Handbuch über die Aktionsarten ausgeführt hat.

In den Aktionsarten kommt das anschauliche Denken einer Sprache zum Ausdruck. Es ist daher kein Wunder, daß das Englische bei seinem anschaulich konkreten Charakter eine reiche Entwicklung der Aktionsarten zeigt. In der Definition der Aktionsarten folge ich den Ausführungen im Handbuch, § 2. „In den Aktionsarten kommen die allgemeinen, jeder Handlung und jedem Vorgang zugrunde liegenden Eigenschaften oder Merkmale zum Ausdruck. Jeder Vorgang hat (kann haben) das Merkmal einer gewissen Intensität an sich (= intensive Aktionsart oder Intensivum), jeder Vorgang schließt an sich die Möglichkeit einer Wiederkehr ein (Iterativum), ferner hat jeder Vorgang verschiedene Phasen, durchläuft gewisse Stadien (= Phasenaktionsarten), z. B. erblühen, blühen, verblühen oder entbrennen, brennen, verbrennen, ferner bedeutet jeder Vorgang und jede Handlung einen Wechsel in dem bisherigen Zustand, bezüglich in der Existenz des Subjektes (= Mutations-Aktionsarten, z. B. alt werden)".

Die Wiederholung einer Handlung oder eines Vorgangs wird durch das Iterativum ausgedrückt, z. B. "the sun rises in the east". Hier wird durch die einfache Verbalform der sich täglich gleichmäßig wiederholende Vorgang des Sonnenaufgangs wiedergegeben: isolatives Iterativum. Besteht dagegen die Handlung aus mehreren gleichen Einzelakten, wie z. B. das Trampeln,

mit dem der eintretende Professor von seinem Auditorium begrüßt wird, so spricht man von einem kontinuierlichen Iterativum (das Trampeln besteht aus vielen kleinen Einzelakten des Tretens).

Während zur Wiedergabe des isolativen Iterativums die einfache Verbalform genügt, greift das Englische im zweiten Falle zu Umschreibungen, z. B. to beat = wiederholt schlagen (to beat at the door = to knock loudly) gegenüber to strike = zuschlagen. Ferner gehören hierher die vielen Bildungen auf — le und — er, z. B. to babble, to rattle, to glitter, to chatter, etc.

Man findet im Neuenglischen nicht selten die Umschreibung to be + Part. Präs., also die progressive Form, bei iterativen Handlungen. Es wird damit betont, daß die Handlung oder der Vorgang noch nicht zu Ende gekommen ist, z. B.: "Mister Wells is publishing a novel year by year". Daraus kann sich leicht ein Spezialfall entwickeln, nämlich dann, wenn sich Adverbien wie "always, forever, constantly" einstellen. Wir haben es dann mit der iterativ-intensiven Aktionsart zu tun (darüber s. später).

Von dieser Aktionsart muß man die Fälle scheiden, bei denen die wiederholte Handlung von ihrem Träger mit einer gewissen Anteilnahme vollzogen wird, sodaß sie ihm zur Gewohnheit wird. In der Sprache findet sich die Umschreibung "I used" (I used to take a bath) bei Handlungen, die zur Regel geworden sind; "he will", wenn die Handlung mehr aus der Natur des Subjektes zu erklären ist: (children will play) "he would", wenn die Handlung zur zweiten Natur geworden ist: "my grandfather would smoke three pipes before breakfast". Wir haben es in diesen Fällen mit dem Frequentativum zu tun.

Man kann nun ferner eine Handlung oder einen Vorgang auf die Dauer hin betrachten. Das Verb „erblicken" besagt, daß der Vorgang ein momentaner ist, daß Beginn und Ende nicht getrennt sind, sondern in einem Punkte zusammenfallen: momentane oder punktuelle Aktionsart. Diese Aktionsart ist für eine Betrachtung der progressiven Form insofern wichtig, als rein punktuelle Verben nicht in der Umschreibung auftreten, da ja durch die progressive Form die Handlung in ihrem Verlauf, ihrer Dauer zum Ausdruck gebracht wird. Solche punktuelle Verben sind z. B. to meet, to offer, to receive, ferner die Ausdrücke, die ein Gewahrwerden durch die Sinne bezeichnen, wie to see, to hear, to feel, to smell, to taste.

Wird der Anfangspunkt oder Endpunkt einer Handlung oder eines Vorgangs ins Auge gefaßt, so schließt das den Gebrauch der progressiven Form aus, z. B. out he came, down he fell.

Wir unterscheiden die perfektiv-ingressive Aktionsart, wenn eine Handlung oder ein Vorgang vom Anfangspunkt aus betrachtet wird (z. B. to fall into love) und ganz entsprechend die perfektiv-egressive Aktionsart, wenn die Handlung auf ihr Ende hin apperzipiert wird, z. B. das Papier verbrannte. Diese beiden letzten Aktionsarten werden, je nachdem Anfang und Ende, oder der Verlauf der Handlung im Blickpunkt des Bewußtseins stehen, zur vorhergehenden punktuellen oder zur folgenden kursiven Aktionsart gezählt.

Liegen Anfangs- und Endpunkt ganz außerhalb des Bewußtseins des Sprechers, d. h. also, ist die Handlung gerade in voller Entwicklung begriffen, so liegt die kursive (imperfektive) Aktionsart vor. Die sprachliche Wiedergabe der imperfektiven Aktionsart hat im Englischen die progressive Form des Verbums übernommen. Es ist von hier aus verständlich, daß Verben, die an sich eine ununterbrochene Dauer bezeichnen, die Umschreibung durch die progressive Form nicht bedürfen, also z. B. Verben der Gemütsbewegung und des Besitzes: to like, to love, to hate, to feel, to consider, to understand, to own, to possess, to surround. Vgl. hierzu und zu dem vorhergehenden Fall der punktuellen Aktionsart Krüger IV, § 2364: „Zeitwörter, die einmalige schnelle Handlungen bezeichnen, wie to accept, to apprehend, to ask, to convince, to decline, to forgive, to get bekommen, gelangen, kommen, to grant, to infer, to mean bedeuten, to obtain, to pardon, to reject, to receive, oder äußere Zustände schlechthin wie to enclose einschließen, umgeben, to have haben, to look aussehen, to own, to possess; z. B. He always looks a gentleman, oder innere Vorgänge, welche mehr etwas Zuständliches als sich Entwickelndes haben, wie to abhor, to beleive, to belong, to comprehend, to consider ansehen, to contemn, to dispise, to dislike, to envy, to be fond of, to grudge, to hate, to know, to like, to love, to please, to scorn, to understand, erlauben die Dauerform nicht".

Außerdem Sweet, § 2218: "There are some verbs which occur only in the indefinite tenses. This is especially the case with verbs which express feelings, physical and mental perceptions etc., such as feel, like, think: I feel ill, he likes being here, I think so. But as soon as the element of volution or action becomes prominent, the difinite tenses re-assert their rights: compare: it hurts with he is hurting him; he does n't see it with: he is seeing the sights; I hear a noise with: I am hearing lectures. This seems to be a tradition of the old-English descriptive use of these tenses".

Von den sog. Mutationsaktionsarten seien hier kurz das Inchoativum und das Continuitivum erwähnt.

Das Inchoativum kann sich mit der kursiven Aktionsart verbinden, wie die progressive Form in folgenden Fällen zeigt: "it is getting cold". "I am getting ill".

Das Continuitivum steht mit dem Imperfectivum in enger Berührung. Es drückte den noch andauernden Vorgang aus und tritt wie dieses in der progressiven Form auf, z. B.: The snow is still lying on the mountains (liegt immer noch trotz der vorgeschrittenen Jahreszeit).

Von besonderer Wichtigkeit für das Verständnis der progressiven Form ist das Intensivum. Um die Intensität einer Verbalhandlung auszudrücken, greift das Neu-Englische zu Umschreibungen. Es benützt zu diesen Zwecken:

1. Die Konstruktion Hilfsverb + Verbalabstraktum für die einfache Verbform: "to have a smoke" statt "to smoke".

2. Formen wie to be + on + Verbalabstraktum: "to be on the drink, on the gamble" (von Trinkern und leidenschaftlichen Spielern gesagt).

3. Durch die Umschreibung mit "to do": "Do sit down!" "Do begin now!" "Upon my word you do look tired, Mrs. Ward". "He did not tell him!" (Zitiert nach Sweet, N. E. Gr. § 1896).

"It would be interesting to hear what his conversation is like, I should be quite annused to know what you did talk about". (Zitiert nach Poutsma I, 91).

Im Früh-Neu-Englischen war dieses emphatische "to do" allgemein gebräuchlich, so verwendet es Shakespeare in positiven Hauptsätzen, in negativen und positiven Fragesätzen. Er gebraucht es mit Vorliebe zur positiven und negativen Einfühlung, wie Hildegard Harz in ihrer Abhandlung über das "to do" in Shakespeares Prosa nachgewiesen hat. Die moderne Umschreibung mit "to do" ist ein Rest dieses umfassenderen Gebrauchs im Früh-Neu-Englischen. Heute hat vielfach die progressive Form die Rolle des "to do" übernommen (vgl. Kap. III).

4. Durch die pleonastische Pronominalformen: "to fool it" gegenüber dem schwächeren "to play the fool".

5. Durch Hinzufügung des Reflexivpronomens zum einfachen Verbum: "I wash myself".

6. Durch vorangestelltes Personalpronomen beim Imperativ: "you try"!

7. Durch die progressive Form. Es ist auf den ersten Blick überraschend, daß das Neu-Englische hier zur progressiven Form greift und ihr einen so breiten Raum gewährt, da doch diese Form in ihrer Hauptfunktion zur Darstellung des Imperfektivums dient. Man kann diese Erscheinung wohl auf die nahe innere Verwandtschaft der intensiven und imperfektiven Aktionsart zurückführen. Vgl. Deutschbein, Studien, S. 26: „Die innere Verwandt-

schaft von Imperfektivum und Intensivum ist wohl begründet. Das Imperfektivum steht ja im Gegensatz zu dem Perfektivum: bei dem letzteren ist die Aufmerksamkeit des Sprechenden auf den Ausgang und den Erfolg der Handlung gerichtet, während das Imperfektivum mehr die einzelnen Phasen der Handlung selbst, ihre Entwicklung, ihren Verlauf betont; es wird somit die Handlung stärker apperzipiert, — ähnlich wie beim Intensivum. Ist so das Imperfektivum dem Intensivum nahe verwandt, so liegen auch umgekehrt im Intensivum gewisse Momente, die es in die Richtung des Imperfektivums drängen. Bei objektivem Denken — und das anschauliche Intensivum ist mit diesem auf das engste verknüpft — lebt sich der Sprechende derart in den Handelnden ein, daß er mit diesem die Handlung noch einmal erlebt, sie — wenigstens geistig — noch einmal mitmacht; er nimmt an ihrer Vollziehung teil, sie ist für ihn nichts Fertiges, sondern ein Werdendes — wie ja auch das Imperfektivum die werdende, sich entwickelnde Handlung darstellt —".

Das anschauliche Intensivum, dem im Französischen in vielen Fällen das Imparfait (imparfait pittoresque) entspricht, findet sich häufig in Beschreibungen, wodurch dieselben an Lebendigkeit, Anschaulichkeit und Stimmung gewinnen.

Hardy, Tess of the D'Urbervilles I, 35
The village was shutting its eyes. Candles and lamps were being put out everywhere.

Tennyson, Lady of Shalott, Zeile 118 ff.
In the stormy east-wind straining,
the pale yellow woods were waining,
the broad stream in his banks complaining,
heavily the low sky raining
over tower'd Camelot.

Wenn im Neu-Englischen die progressive Form häufig in hypothetischen Sätzen auftritt, so ergibt sich daraus eine Verstärkung und anschauliche Schilderung.

Cain, The Christian, I, 58:
"When the Time comes to make my first plunges into London, I know I shall hold my breath exactly as if I were taking a header of Creg Malin Rocks".

Dasselbe ist bei der Umschreibung nach "to seem, to happen, to feel" der Fall.

Austen, Pride and Prejudice, 290.
"Every five minutes he seemed to be giving her more of his attention".

Das anschauliche Intensivum gehört seinem ganzen Charakter nach dem phantasievollen objektiven Denken an.

Die Umschreibung durch die progressive Form verleiht dem Verbum häufig einen größeren Nachdruck, eine ausdrücklichere Hervorhebung.

Kingsley, Hypatia, II, 210:
Her heart had told her for years that she was hoping against hope.

Austen, Pride and Prejudice, 8:
"Your plan is a good one ..... where nothing is in question but the desire of being well married but these are not Jane's feelings. She is not acting by design".

Die Intensität braucht nun nicht immer auf dem Vorstellungsgehalt zu beruhen, sie kann vielmehr im Subjekt selbst, in den Gefühlen, die die Handlung begleiten, zum Ausdruck kommen. Das Intensivum hat dann deutlichen emotionalen Charakter. Es handelt sich hier um die Objektivierung eines subjektiven Gefühls, sei es Billigung, Bekräftigung oder sei es Widerspruch oder Unbehagen. Die iterativ-imperfektive Aktionsart in Verbindung mit Adverbien wie "always, continually, constantly", forever ist ein typisches Beispiel hierfür.

Carr, Daily Dialogues, S. 92:
Maud: "James began, he's always calling me names".

Maud gibt darin seiner Empörung über das Verhalten des Bruders Ausdruck.

Dickens, David Copperfield, I, S. 155:
"You do, P.... you are always insinuating".

Austen, Pride and Prejudice, S. 217:
Continually was she repeating: "Why is he so altered?".

Verben, die sich gewöhnlich der progressiven Form widersetzen, können zum Ausdruck der iterativ-intensiven Aktionsart ohne weiteres umschrieben werden. Palmer, § 302: "Certain verbs although generally insusceptible of being used in the progressive form may however be so used when associated with such adverbs as 'always, continually, forever'. The following are typical examples:

He was continually being angry about nothing.
He is always differing from his colleagues.
He is forever displeasing people.
He is continually distrusting his own judgement.
You are always doubting my words.
He is forever finding fault with whatever I do.
He is continually forseeing difficulties which never occurred.
That man is always hearing rumours.
He is always hoping for better times.
He was continually imagining dangours.

Für alle Fälle gilt das, was Prof. Deutschbein im Handbuch, § 9, sagt. „Aber es handelt sich hier nicht um das Imperfektivum einer objektiv gegebenen Handlung, sondern um den Ausdruck von Unbehagen, Ungeduld usw., aber auch von Bewunderung auf Seiten des Sprechenden, der seine Gefühle objektiviert, d. h. behauptet, die Handlung würde nie ein Ende finden".

Nimmt das Subjekt besonderen Anteil an der Handlung, so tritt das betreffende Verb ebenfalls in der progressiven Form auf: "I am not saying a word against your uncle" = Ich will garnichts mehr gegen deinen Onkel sagen.

Im Neu-Englischen hat sich eine Gebrauchsweise der progressiven Form herausgebildet, die im Früh-Neu-Englischen in weitestem Maße die Umschreibung mit "to do" übernommen hatte (s. S. 36). Es sind die Fälle, in denen die progressive Form die Einfühlung des Sprechenden in die zweite oder dritte Person ausdrückt. Wir haben hierbei zwei Arten der Einfühlung zu unterscheiden, vgl. Deutschbein, Studien, S. 19. Ist die Einfühlung des Sprechenden in sein Gegenüber mehr verstandesmäßiger Art, so haben wir es mit der intellektuellen Einfühlung zu tun. Der Sprechende sucht auf den Standpunkt des Angeredeten einzugehen.

Meredith, The Egoist, V, S. 220:
"You have not been visiting Ireland recently?"

Dickens, Nicl. Nicleby, S. 87:
"Have you and Nicholas been talking about?"
(Habt Ihr wirklich ...?).

Shaw, Candida, III, p. 170/71 (Tauchnitz-Edition):
Marchbanks: "I beg your pardon for boring you".
Candida: "But you are not boring me, I assure you.
(Aber Sie langweilen mich doch garnicht).

Im letzteren Falle, wo es sich um die negative Einfühlung handelt, ist im Neu-Englischen die Umschreibung mit "to do" sehr gebräuchlich. "To do" dient allgemein in positiven Aussagesätzen zur negativen Einfühlung. Das ist ein Rest des früh-neu-englischen Gebrauchs von "to do".

Eine zweite Art der Einfühlung haben wir, wenn der Sprechende bei der Erzählung irgend eines Geschehnisses sich so lebhaft und lebendig einfühlt, daß er dasselbe noch einmal erlebt, es uns lebendig vor Augen zu führen scheint. Er ist in seiner Phantasie in dem Geschehnis völlig aufgegangen. Seine Einfühlung ist nicht mehr intellektuell, sondern phantasievoll. Wir haben es hier mit dem bereits oben erwähnten anschaulichen Intensivum zu tun, das ebenfalls in der progressiven Form auftritt.

Der Vollständigkeit halber müssen hier schließlich noch die intentionalen Aktionsarten erwähnt werden. Der Unterschied zu den übrigen Aktionsarten besteht darin, daß hier die Handlung vom Träger mit Bewußtsein (intentional) ausgeführt wird. Das Kontinuitivum wird zum Frequentativum (s. oben). "He would smoke a pipe" = seine Lieblingsbeschäftigung war das Pfeiferauchen.

Dem Inchoativum entspricht das Kausativum. Im Englischen wird das Kausativum durch 'to make, to let und to order' usw.

umschrieben. Fast jedes Intransitivum kann im Englischen Kausativum werden. Von den rein inchoativen Verben wie "to warm, to shorten, to harden, to quicken", die dem Uebergang zum Kausativum am nächsten stehen, hat sich die Möglichkeit der der kausativen Verwendung auch auf andere Intransitiva ausgedehnt.

Die progressive Form begegnet noch einmal bei der Wiedergabe des Desiderativums, das dem Ingressivum entspricht, sofern die neue Handlung aus der Absicht des Sprechenden hervorgeht; z. B. "You were going to say something, I saw it in your eyes".

Im Verlauf dieser Betrachtung ist die progressive Form zweimal in einer Hauptfunktion aufgetreten: 1. bei der imperfektiven Aktionsart, 2. bei der intensiven Aktionsart. Die Fälle der progressiven Form bei anderen Aktionsarten, wie beim Kontinuativum, Inchoativum, Desiderativum und Iterativum bezüglich Iterativ-Intensivum ordnen sich alle in die beiden oben genannten ein.

Im Deutschen ist man sehr oft in Verlegenheit, die progressive Form sinnentsprechend zu übersetzen. Wir helfen uns meist mit modifizierenden Adverbien, z. B. eigentlich, wirklich, nur, ja, bloß usw.

Kapitel II.

Das Intensivum.

Die progressive Form zur Wiedergabe des Intensivums läßt sich bis ins Angelsächsische zurückverfolgen. Bei Chaucer hat die ing-Form in der Regel intensiven Charakter. Im Ags. findet sie sich bei den Verben des Sprechens, Bittens, Verheißens usw., ebenso bei zeitlichen Intensiven und bei den Verben des Kämpfens, um die Hartnäckigkeit und Dauer des Kampfes zu bezeichnen (System, § 33, 4). Bei Shakespeare trägt die progressive Form vorwiegend den Charakter des Intensivums.

A) Die progressive Form nach Hilfsverben und Ausdrücken der Gemütsbewegung.

Wie in der Definition des Intensivums gesagt wurde, kann die Intensität sich nicht allein auf die Verbalhandlung selbst, sondern auch auf die sie begleitenden Gefühle beziehen. Besonders gefühlsbetont sind die Fälle, wo sich die Umschreibung nach Hilfsverben und Ausdrücken des Affekts vorfindet. Diese Erscheinung

ist im Neu-Englischen sehr häufig. (Vgl. Deutschbein, System, § 33, 2c). Ich bringe zunächst einige Beispiele aus dem 17. Jahrhundert und dem modernen Sprachgebrauch (zitiert nach Bergeder, Marinoff und Smith).

Bunyan, The Pilgrim's Progress, S. 222, 12:
"Methinks here one may without much Molestation, be thinking what he is, whence he came, what he has done".

The Diary of Samuel Pepys, S. 555, 1:
"He do beleive that my Lord Chancellor will be doing some acts in the parliament which shall render him popular".

Kingsley, Hypatia, I, S. 246:
"I must begoing, Bran". (Ich muß nun wirklich fort).

Meredith, The Egoist, II, 270:
"Do let us proceed upon system: if not we shall presently be raging".

Benson, Dodo the Second, S. 201:
"I suppose I should be violating family confidences if I were to dwell upon the folly ynung people taking houses without consulting their parents".

Marinoff führt den verhältnismäßig häufigen Gebrauch der progressiven Form nach Hilfsverben bei Shakespeare auf die Tatsache zurück, daß in diesem Falle die Verstärkung mit 'to do' ausgeschlossen war, und daß man daher gezwungen war, die Emphase auf andere Weise zum Ausdruck zu bringen. Akerlund hat folgende Bemerkung: "In some cases ..... we find the periphrases used to suggest a subjective feeling on the part of the speaker, sometimes implying a certain softening of the expression, but sometimes also conveying a meaning of quite an opposite nature".

Beispiele bei Shakespeare:

Henry VI/B, III, 2, 227.
Suff. Thou shalt be waking while I shed thy blood,
If from thy presence shou dar'st go with me.

Auf "waking" fällt hier noch ein besonderer Akzent, weil es absichtlich von dem Sprechenden in Gegensatz gestellt wird zu den vorhergehenden Worten Warwicks an Suffolk:

And after all this fearful homage done
Give thee thy hire, and send thy soul to hell,
Pernicious bloodsucker of sleeping men.
(„Du hast die Menschen im Schlaf umgebracht, aber mir sollst Du wachen, wenn ich Dein Blut vergieße").

L. L. L. II, 1, 225.
Prin. Good wits will be jangling, but, gentles, agree,
This civil war of wits were much better used
On Navarre and his book-men, for here 't is abused.
(..... „wollen allerdings gern streiten").

T. Gentl. I, 2, 100.
Jul. — — Go, get you gone, and let the paper lie:
Yo would be fingering them to anger me.
(„Ihr würdet sie doch sonst nur benutzen, um mich zu ärgern").

Taming III, 2, 209.
Kath. Nay then,
Do what thou canst, I will not go to-day;
No, nor to-morrow, nor till I please myself.
The door is open, Sir, there lies your way,
You may be jogging whiles your boots are green.
For me, I'll not be gone, till I please myself".

(Vgl. Akerlund zu diesem Beispiel (S. 84): "Compare the interesting instance in Sh. Taming III, 2, 209, where the periphrasis ist used by way of irony".)

Henry IV/B, I, 2, 23.
Fal. — — — I will sooner have a beard grow in the palm of my hand, than he shall get one on his cheek; and yet he will not stick to say his face is a face — royal: God may finish it when he will, 't is not a hair amiss yet; he may keep it still as a face-royal, for a barber shall never earn sixpence out of it; and yet he'll be crowing as if he had writ man ever since his father was a bachelor.

In der progressiven Form kommt hier deutlich Falstaffs Verachtung des Prinzen zum Ausdruck.

Henry IV/B, II, 2, 80.
Bard. (to the page) Come you virtuous ass, you bashful fool, must you be blushing? Wherefore blush you now? What a maidenly man-at-arms are you become! Is 't such a matter to get a pottlepot's maidenhead?
(„Mußt du denn gleich bei jeder Gelegenheit rot werden". Bardolph erscheint das Erröten des Pagen im höchsten Grade tadelnswert und verächtlich).

M. Ado III, 5, 36.
Dog. A good old man, Sir; he will be talking: as they say, when the age is in, the wit is out: God help us! it is a world to see!
(.... „Er ist nun einmal geschwätzig!").

As you, III, 3, 80.
Touch. As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

As you, IV, 1, 89.
Ros. — — Am I not your Rosalind?
Orl. I take some joy to say you are, because I would be talking of her.
(.... „weil ich nun einmal gern von ihr spreche").

As you, V, 1, 11.
Touch. It is meat and drink to me to see a clown: by my troth, we that have good wits, have much to answer for; we shall be flouting; we cannot hold.
(„Es ist nun einmal unsere Art zu spotten, wir können gar nicht anders").

Tr. and Cres. IV, 2, 18.

Cres. Hark! there's one up!
Pand. (within) What, 's all the doors open here?
Troil. It is your uncle.
Cres. A pestilence on him! now will he be mocking: I shall have such a life!

(„Jetzt wird er aber schön spotten, jetzt werde ich was zu hören bekommen, wenn er mich hier mit Dir überrascht").

Lear, I, 4, 166.

Fool. No, faith, lords and great men will not let me: if I had a monopoly out, they would have part on 't; and ladies too, they will not let me have all fool to myself; they'll be snatching. — —

(„Die Großen der Welt gönnen mir meine Narrheit nicht allein, sie wollen nun einmal gierig danach haschen").

Coriol. II, 1, 93.

Men. Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's packsattle. Yet you must be saying, Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion, though, peradventure, some of the best of 'em were hereditary hangmen. — —

(„Ihr könnt ja gar nicht anders, Ihr müßt ja sagen, Marcius ist stolz").

W. Tale, IV, 4, 244.

Clo. Is there no manners left among maids? will they wear their plackets, where they should bear their faces? Is there no milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests?

Temp. II, 1, 23.

Ant. Fie, what a spendthrift is he of his tongue!
Alon. I prithee, spare.
Gon. Well, I have done: but yet, —
Seb. He will be talking.

(..... „kann er den Mund nicht halten". Gon. wird von seinen Kameraden wegen seiner Gesprächigkeit verspottet).

Henry VIII, IV, 3, 6.

Port. Belong to the gallows, and be hanged, you rogue! — is this a place to roar in? — Fetch me a dozen crab — tree staves, and strong ones: these are but switches to 'em. — I'll scratch your heads: you must be seeing christenings? Do you look for ale and cakes here, you rude rascals?

(„Na wartet, ich will Euch Eure Köpfe schon gehörig blutig schlagen. müßt Ihr denn immer bei Kindtaufen gaffen?").

Nach einem Ausdruck der Gemütsbewegung steht die Umschreibung in folgenden Beispielen.

Taming II, 1, 74.

Petr. O, pardon me, Signior Gremio; I would fain be doing.
Gre. I doubt it not, Sir; but you will curse your wooing.

(Delius gibt hier für 'to be doing' die intensive Bedeutung: „täiig sein", „fördern" mit frivolem Nebensinn).

Henry VIII, I, 3, 42.
Sands. The devil fiddle 'em!
I am glad they're going
For me there's no converting of 'em: now
A honest country lord, as I am, beaten
A long time out of play, may bring his plain-song.
And hure an hour of hearing; and by 'r lady,
Held current music too.
(„Ich bin wirklich froh, daß sie endlich vom Hofe verschwinden").

B) Das Iterativ-Intensivum.

In einigen Beispielen ist die Intensität durch Beifügung eines Adverbs verstärkt. Es handelt sich hier um einen Sonderfall des Iterativ-Imperfektivums. Wenn bei einer Handlung betont werden soll, daß das Ende noch nicht abzusehen ist, so steht die progressive Form, z. B.:

Mr. Gerard's reminiscences of his experiences in Germany which are being published day by day in the Daily Telegraph have yielded many facts of great importance during the week. (The Spectator, 1917, S. 155). D. h.: Die täglichen Veröffentlichungen sind noch nicht zum Abschluß gekommen.

Tritt nun aber im Adverb wie "always" oder "constantly" hinzu, so wird dadurch entweder dem wiederholten Geschehen ein besonders hoher Grad von Anschaulichkeit verliehen, oder aber der Sprechende gibt damit seinen persönlichen Gefühlen (Bewunderung, Tadel, Unbehagen usw.) Ausdruck.

Vgl. auch die Ausführungen von Marinoff, S. 35.

Beispiele aus dem modernen Englisch:

Thackeray, The Newcomes, I, 269.
"You are always sneering about our uncle".

Kaine, The Christians, I, 21.
"She was always forgetting the mealtimes".

Hope, Double Harness, 22.
"Can we always be careering over the downs in the teeth of the wind, riding into the gold, Sibilla?" he asked her in affectionate mockery.
"Why not? Whatever else there is, our hearts can be riding together still".

Weitere Beispiele siehe oben S. 6.

Das Iterativ-Intensivum kommt häufig nach Hilfsverben vor (vgl. die folgenden Beispiele).

Beispiele bei Shakespeare.

Henry VI, B/I, 2, 42.
Glo. — Presumptuous dame! ill-natured Eleonor!
Art thou not second woman in the realm,
And the protector's wife, belov'd of him?

Hast thou not worldly pleasure at command,
Above the reach or compass of thy thought?
And wilt thou still be hammering treachary,
To tumble down thy husband and thyself,
From top of honour to disgrace's feet? —

(Schon in der Anrede kommt die Empörung und der Zorn Clocester's über das Verhalten der duchess zum Ausdruck. „Und trotz allem kannst Du es nicht unterlassen, Verrätereien zu üben?“).

Taming III, 1, 52.

Luc. Mistrust it not; for, sure, Aeacides
Was Ajax, call'd so from his grandfather.
Bian. I must believe my master; else, I promise you,
I should be arguing still upon that doubt:
But let it rest. — —

Taming IV, 3, 193.

Pet. It shall be seven, ere I go to horse:
Look, what I speak, or do, or think to do,
You are still crossing it. — —

(„..... da kommt Ihr mir aber auch immer dazwischen“. Petr. spricht es im vorwurfsvollen Tone).

Taming IV, 4, 51.

Bap. Not in my house, Lucentio; for you know,
Pitchers have ears, and I have many servants:
Besides, old Gremio is hearkening still;
And, happily, we might be interrupted.

(„Der alte Gremio ist ewig auf der Lauer“).

Merch. of Ven. I, 1, 17.

Salan. — — I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

(Salan. will damit seine übertriebene Aengstlichkeit, die ihm selbst lächerlich erscheinen würde, wenn er in der gleichen Lage wie Antonio wäre, charakterisieren).

Rich. II, V, 5, 51.

K. Rich. — — My thoughts are minutes; and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears. — —

(Die progressive Form ist hier außerordentlich anschaulich. Das ewige unerträgliche Einerlei der Gefängnishaft wird dadurch vortrefflich wiedergegeben).

Henry V, III, 7, 108.

Con. Doing is activity, and he will still be doing. (Ironie).

As you, III, 2, 49.

Cor. — — You told me you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.
Touch. Instance, briefly; come, instance.
Cor. Why, we are still handling our ewes, and their fells, you know, are greasy.

(„Nun, das ist doch ganz klar“, will Cor. sagen, „wir berühren doch mit unseren Händen immer unsere Schafe, das ist doch unsere Haupttätigkeit“).

Meas., I, 2, 53.
First Gent. Thou art always figuring deseases in me;
But thou art full of error: I am sound.
(„Du vermutest immer Krankheiten in mir". Vorwurf.)

Timon, III, 2, 35.
Luc. Ha! What has he sent? I am so much endeared to that lord; he's ever sending.
(Bewunderung der Freigiebigkeit Timons).

M. Ado. I, 1, 117.
Beat. I wonder that you will still be talking, Signior Benedick: nobody marks you.
(„Ich wundere mich, was für ein ewiger Schwätzer Ihr seid".)

Hier und in den anderen Fällen gilt das, was Prof. Deutschbein im Handbuch, S. 32 über die iterativ-imperfektive Aktionsart in Sätzen mit "always" usw. sagt: „Wir können hier mit Poutsma von einer charakterisierenden Funktion der progressiven Form sprechen, da hier und in vielen Fällen das Wesen oder die Eigentümlichkeiten einer Person zum Ausdruck gebracht werden, vgl. he always smokes a cigar after dinner (rein iterativ) mit he is always smoking (iterativ-imperfektiv, charakterisierend) er legt die Zigarre nicht weg, er ist ein Kettenraucher"; oder das bei Krüger, Synonymik und Wortgebrauch 1430 zitierte "He is always acting [a part] = er schauspielert immer, er ist der reinste Schauspieler.

Temp. I, 2, 175.
Mir. Heavens thank you for't! And now, I pray you, Sir,
For still 't is beating in my mind, your reason
For raising the sea-storm?
(„Es läßt mir keine Ruhe").

C) Die progressive Form in Sätzen emotionalen Charakters.

Häufig ist die Umschreibung in solchen Fällen, die in ihrem intensiven Charakter schon durch Interjektionen und Ausrufe gekennzeichnet sind.

Beispiele.

Henry VI/B, III, 2, 48.
K. Henry — — Thou baleful messenger, out of my sight!
Upon they eyeballs murderous tyranny
Sits in grim majesty to fright the world.
Look not upon me, for thine eyes are wounding. — —

Rich. III, I, 3, 188.
Qu. Mar. What! were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me? — —

Rich. III, III, 7, 71.
Buck. Ah, ha! my lord, this prince is not an Edward!
He is not lolling on a lewd day-bed,
But on his knees at meditation;
Not dallying with a brace of courtezans,

But meditating with two deep divines;
Not sleeping, to engross his idle body,
But praying, to enrich his watchful soul: — —
(„Er liegt nicht etwa ..... etc.“)

Buck. will seinen Günstling Gloster beim Volke beliebt machen. Die progr. Form dient hier zur Charakterisierung. Die Verbalhandlung ist aus dem rein zeitlichen in das dem Träger als Eigenschaft anhaftende übergegangen (s. oben).

T. Gentl. II, 1, 147.
Val. How now, sir? What, are you reasoning with yourself?
Speed. Nay, I was rhyming:
(„Ihr führt wohl Selbstgespräche“?)

Taming V, 2, 132.
Wid. Come, come you're mocking; we will have no telling.

Mids. N. Dr., III, 2, 407.
Puck. Thou coward! art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And will not come? — —

Henry IV/B, II, 1, 71.
Ch. Just. How, now, Sir John! what, are you brawling here?
Doth this become your place, your time and business?
You should have been well on your way to York. — —
(„Was, Ihr zankt Euch wohl hier herum?“)

Henry V, V, 2, 341.
K. Henry — — Now, beshrew my father's ambition! He was thinking of civil wars when he got me! — —

As you, I, 1, 31.
Oli. Now, sir! what make you here?
Orl. Nothing: I am not taught to make any thing.
Oli. What mar you then, sir?
Orl. Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.
(„Ich helfe bloß .....“)

Schmidt, Shakespeare Lexikon S. 696: Marry = why; implying to the speech a slight tinge of contempt.

Othello III, 4, 150.
Des. — — Beshrew me much, Emilia,
I was, unhandsome warrior as I am,
Arraigning his unkindness with my soul; — —
(Empörung über ihr eigenes Verhalten).

Macbeth II, 3, 26
Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?
Port. Faith, sir, we were carousing till the second cock;
And drink, sir, is a great provoker of three things.
(Die bestimmte Zeitangabe dient hier noch zur Steigerung der Verbalhandlung).

Coriol. V, 2, 76.
Men. — — O my son! my son! thou art preparing fire for us; look thee, here's water to quench it.

Cymbel. III, 5, 80.
Clo. — — Who is here? What! are you packing, sirrah?
Come hither: ah, you precious pander! Villain,
Where is thy lady? — —

W. Tale I, 2, 115.
Leon. — — But to be paddling palms, and pinching fingers,
As now they are; and making practised smiles
As in a looking-glass, ...
..... O! that is entertainment
My bosom likes not, nor my brows! — —

Henry VIII, V, 1, 66.
King. What say'st thou? ha?
To pray for her? what! is she crying out?
Lov. So said her woman; and that her sufferance made
Almost each pang a death.

Auch außerhalb dieser Gruppe gibt es noch eine Reihe von Beispielen mit Umschreibung, die als Intensiva aufzufassen sind. Wenn auch vielfach die Verbalhandlung aktuell ist (Imperfektivum), so ist sie doch immer von einem gewissen Gefühlswert des Sprechers begleitet, oder sie besitzt einen hohen Grad von Anschaulichkeit.

Beispiele.

Tit. And. II, 3, 37.
Aar. — — No, madam, these are no veneral signs;
Vengance is in my heart, death in my hand,
Blood and revenge are hammering in my head. — —

Henry VI/A, I, 1, 70.
Mess. — — Amongst soldiers this is muttered,
That here you maintain several factions;
And, whilst a field should be despatch'd and fought,
You are disputing of your generals.
(Die Soldaten werfen ihren Offizieren ihr pflichtvergessenes Verhalten vor).

Henry VI/B, III 1, 191.
Glou. — — Thus is the shepherd beaten from thy side
And wolves are gnarling who shall gnaw thee first. — —

L. L. L. IV, 3, 1.
Biron. The king he is hunting the deer; I am coursing myself:
they have pitched a toil; I am toiling in a pitch, — —

L. L. L. V, 2, 481.
Boyet. Full merrily
Hath this brave manage, this career, been run
Biron. Lo, he is tilting straight! Peace! I have done.

Taming V, 1, 95.
Tra. — — Carry this mad knave to the gaol. Father Baptista, I charge
you to see that he be forthcoming

Akerlund sagt zu diesem und anderen Beispielen, S. 82: "In all cases the essential function is to throw in a degree of personal interest, which could not have manifested itself in the indefinite tenses on account of their more neutral and matter-of-fact character".

Rich. II III, 3, 82.

K. Rich. — — And though you think, that all, as you have done,
Have torn their souls by turning them from us,
And we are barren and bereft of friends;
Yet know, my master, God omnipotent,
Is mustering in his clouds on our behalf
Armies of pestilence; — —

Henry IV/B, II, 4, 286.

Prince Saturn and Venus this year in conjunction!
What says the almanac to that?

Poins. And, look, whether the fiery Trigon, his man, be not lisping to his master's old table, his note-book, his counsel-keeper.

M. Ado II, 3, 135.

Leon. — This says she now, when she is beginning to write to him; for she'll be up twenty times a night, and there will she sit in her smock, till she have writ a sheet of paper: — —
(„Das sagt sie ausgerechnet jedesmal dann, wenn sie anfängt zu schreiben").

Tr. and Cres. V, 5, 31.

Ulyss. O courage, courage, princes! Great Achilles
Is arming, weeping, cursing, vowing vengeance! — —

Hier wird durch die Häufung der progressiven Form eine intensive Färbung hervorgerufen.

Othello I, 1, 85.

Jago. Zounds, sir, you are robb'd; for shame, put on your gown;
Your heart is burst, you have lost half your soul:
Even now, now, very now, an old black ram
Is tupping your white ewe. — —

Lear, I, 2, 150.

Edg. How now, brother Edmund! What serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipsis.

"To be thinking" hat hier die intensive Bedeutung von „in Gedanken versunken sein", vgl. Edgars Frage "What serious contemplation are you in?" Es ist das versunkene Nachdenken, das man schon an Haltung und Geste der betreffenden Person ablesen kann.

Marinoff sagt S. 53: „Gerade bei den Verben des Sagens und Denkens bedeutet die per. Form oft eine Verstärkung des Verbalbegriffs; so heißt you were saying = Sie behaupteten, he has been telling them = er setzte ihnen auseinander, I am thinking = ich denke nach".

Ant. and Cleop, I, 3, 3.

Cleo. — — If you find him sad,
Say, I am dancing; if in mirth, report
That I am sudden sick: quick, and return.

Auch hier scheint das Intensivum vorzuliegen, weil weniger die im Vollzug befindliche Handlung, als der Gegensatz in der Gemütsstimmung betont werden soll. Auf "dancing" liegt ein Akzent.

Ant. and Cleop. I, 5, 18.
Cleo. O Charmian!
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
— — — — — — — — — — — — — —
.... He 's speaking now,
Or murmuring "Where is my serpent of old Nile?" — —

Es ist das lebendige, in Gedanken anschaulich sich Vergegenwärtigen einer Handlung, was die progressive Form hier ausdrückt.

Timon V, 1, 34.
Poet. I am thinking what I shall say I have provided for him: — —
(vgl. oben K. Lear I, 2, 150).

W. Tale IV, 4, 246.
Clo. — — I there no milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but must you be tittle-tattling before all our guests? 't is well they are whispering: clamour your tongues, and not a word more.
(„... ein Glück, daß sie nur miteinander flüstern!" — —).

Temp. II, 1, 12.
Seb. Look; he 's winding up the watch of his wit; by and by it will strike. (Ironie).

Henry VIII, II, 3, 50.
Cham. Good morrow, ladies. What were 't worth to know
The secret of your conference?
Anna My good lord,
Not your demand; it values not your asking:
Our mistress' sorrows we were pitying. — —
(„Wir bejammerten bloß den Kummer unserer Herrin").

D) Die progressive Form in hypothetischen Sätzen.

Die progressive Form in hypothetischen Sätzen dient dazu, den bedingenden konjunktivischen Sinn zu verstärken. Man gibt sie im Deutschen am besten wieder durch Hinzufügung eines Adverbs wie „wirklich" oder „tatsächlich" (vgl. Bergeder S. 79).

Beispiele aus dem 17. Jahrhundert und der modernen Sprache (zit. nach Bergeder u. Marinoff).

The Diary of Samuel Pepys. VI, III, 2, 1 (24).
And forthwith alarms were beaten by drum and trumpet through Westminster, and all to their colours, and to horse, as if the French were coming into the town.

The Diary of John Evelyn, Esqu. 434.
The flesh was florid, soft and full, as if the person were only sleeping.

Bunyan, The Pilgrims Progress, 91, 37.
I am a Stranger to you, and you to me, if you be going this way, I shall be glad of your Company; if not, I must be content.
(„Wenn Ihr diesen Weg gehen solltet .....").

Meredith, The Egoist, I, 79.
He led her about the flowerbeds ... as if he were giving a convalescent an airing.

Cain, The Christians, I, 98.
Everybody on earth is now screaming and snarling at our poor Mr. St. exactly as if he had been picking the pocket of the universe.

Eliot, Romala, II, 70.
At last she spokes as if the words were being rung from her.

Beispiele bei Shakespeare.

M. Wives, III, 3, 137.
Mrs. Page. — — Look, here is a basket: if he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: or, it is whiting-time, send him by your two men to Datchet-mead.

Coriol. IV, 6, 114.
Men. 'Tis true;
If he were putting to my house the brand
That should consume it, I have not the face
To say, "Beseech you, cease". — —

Cymbel. I, 1, 106.
Post. Should we be taking leave
As long a turn as yet we have to live,
The loathness to depart would grow. Adieu!

Zweifellos verwendet Shakespeare auch des öfteren die Umschreibung mit "to do", um dadurch eine Verstärkung der Verbalhandlung hervorzurufen.

Beispiele:

Hamlet, I, 4, 58.
Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Meas., II, 4, 1.
Aug. When I would pray and think,
I think and pray to several subjects: Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel; heaven in my mouth,
As if it did but only chew his name,
And in my heart the strong and swelling evil of my conception.

Coriol. II, 2, 160.
Sic. ... He will require them,
As if he did contemn what he requested
Should be in them to give.

E) Die progressive Form im Imperativ.

Im Imperativ tritt die Umschreibung stets als Intensivum auf, vgl. Deutschbein, System, § 36, Anm. 3: „Im Imperativ kann jedes Verbum perfektiv werden. Umgekehrt kann daher im

Neu-Englischen die imperfektive Form auf „ing“ nicht beim Imperativ verwandt werden“.

Wir haben also dann den umschriebenen Imperativ stets als Intensivum aufzufassen.

Henry VI/A, IV, 1, 45.
King. Stain to thy countrymen! Thou hear'st thy doom!
Be packing, therefore, thou that wast a knight:
Henceforth we banish thee on pain of death. — —
(„Verschwinde schleunigst“).

'Be paking' kommt im Infinitiv als imperativische Aufforderung noch einmal vor in

Henry VI/B, III, 2, 110.
Q. Mar. — — And even with this I lost fair England's view,
And bid mine eyes be packing with my heart,
And call'd them blind and dusky spectacles,
For losing ken of Albion's wished coast. — —

F) Die progressive Form zur Angabe des Zünftigen.

Akerlund, S. 66: "In many cases the meaning is not quite that of actual present, but has a shade of futurity. As regards "coming", first it seems natural to suppose such a meaning when there are no indications as to way, direction or point of arrival, in short, where the expression gets more abstract and generalized, as especially in questions.

On the other hand, where the context furnishes the periphrasis with certain complements ....., these may indicate that we have to do with the pure present".

Im modernen Englisch ist die Angabe des Zukünftigen eine der Hauptfunktionen der progressiven Form geworden. Sie ist mit dem Intensivum aufs engste verwandt, ja ist wohl auch zum Teil aus ihr abzuleiten. Ein Beispiel wird das klar machen:

Coriol. III, 2, 130.
Cor. Pray be content:
Mother, I am going to the market-place;
Chide me no more. I'll mountebank their loves,
Cog their hearts from them and come home beloved
Of all the trades in Rome. Look, I am going:
Commend me to my wife. I'll return consul;
Or never trust to what my tongue can do
I'the way of flattery further.

Coriol. gibt hier den drängenden Bitten der Mutter nach, er fühlt sich in ihren Standpunkt ein (vgl. Kapitel I).

„Ich gehe ja schon, beruhige Dich doch“.

Die Handlung selbst findet natürlich erst in der Zukunft statt. Der Sprechende stellt sie aber des größeren Nachdrucks wegen als

augenblicklich sich vollziehend dar. Von hier ist es natürlich nur ein Schritt zum rein futurischen Gebrauch der progressiven Form.

Beispiele (nach Krüger):

Captain Cleve is coming down this afternoon, and I am driving him to the Grange.

We request you to be present at the meeting which we are holding on Friday, the 5 th instant, at our board-room.

Mr. X told me that you were soon leaving for England to finish your work. — — —

In einigen anderen Beispielen bei Shakespeare tritt der oben erwähnte intensive Charakter noch deutlich hervor (Macbeth I, 5, 32; M. Wives, III, 3, 119).

Bemerkenswert ist das, was im Handbuch, S. 73 ausgeführt wird: „Der futurische Gebrauch der progressiven Form tritt dann ein, wenn der Sprechende dasjenige, was sich erst in Zukunft vollzieht, schon jetzt vor seinem geistigen Auge sich abspielen sieht. (Deutsch oft mit „voraussichtlich“ wiederzugeben). Das Ereignis tritt also objektiv betrachtet erst in der Zukunft ein, aber der Sprechende sieht es lebendig schon jetzt vor seinem geistigen Auge sich vollziehen“.

Beispiele bei Shakespeare.

Henry VI/B, II, 1, 178.
Car. And so, my lord protector, by this means,
Your lady is forthcoming yet at London.
This news, I think, hath turn'd your weapon's edge;
'T is like, my lord, you will not keep your hour.

Henry VI/B, III, 2, 386.
Queen — — Now, get thee hence: the king, thou know'st, is coming;
If thou be found by me, thou art but dead.

Henry VI/ C, III, 3, 222 und IV, 1, 94.
K. Lew. Then, England's messenger, return in post,
And tell false Edward, thy supposed king,
That Lewis of France is sending over masquers,
To revel it with him and his new bride: — —

Taming III, 2, 151.
Tra. — — Signior Gremio, came you from the church?
Gre. As willingly as e'er I came from school.
Tra. And is the bride and bridegroom coming home?

Com. of Err. II, 1, 55.
Adr. But say, I prithee, is he coming home?
It seems he hath great care to please his wife.
(Kommt er wirklich schon?)

T. Gentl. I, 3, 39.
Pan. To-morrow, may it please you, Don Alfonso,
With other gentlemen of good esteem
Are journeying to salute the emperor
And to commend their service to his will.

Romeo III, 3. 155.
Fri. L. ... Go before, nurse: commend me to thy lady;
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto:
Romeo is coming.

Rich. II, II, 2, 9.
Queen. ... yet, again, methinks,
Some unborn sorrow ripe in fortune's womb,
Is coming towards me; and my inward soul
With nothing trembles: — —
(Sie ahnt, dass ein Kummer über sie kommen wird).

Henry IV/B, II, 4, 70.
Dol. — — Come I'll be friends with thee, Jack: thou art going to the wars; and whether I shall ever see thee again or no, there is nobody cares.

Henry V, I, 2, 291.
K. Hen. — — Tell you the Dauphin I am coming on,
To venge me as I may and to put forth,
My rightful hand in a well-hallow'd cause. — —

As you, I, 2, 121.
Le Beau. ..... and here, where you are, they are coming to perform it.

As you, V, 4, 35.
Jaq. There is sure, another flood toward, and these couples are coming to the ark.

Tw. Nipht, IV, 1, 15.
Clo. — — I prithee now, ungird thy strangness and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

Henry IV/B, I, 2, 228.
Ch. Just. — — I hear, you are going with Lord John of Lancaster against the Archbishop, and the Earl of Northumberland.

M. Wives III, 3, 119.
Mrs. Page Pray heaven, it be not so, that you have such a man here! but 't is most certain your husband 's coming, with half Windsor at his heels, to search for such a one. — —
(Hier wird das Kommen noch einmal als ganz bestimmt ('t is certain) gegenüber der zweifelnden Mrs. Ford hingestellt).

M. Wives IV, 2, 88.
Mrs. Ford. But is my husband coming?
Mrs. Page. Ay in good sadness, is he .....
(Nach der Schlegel-Tieckschen Uebersetzung: „Kommt denn mein Mann wirklich?").

Caesar III, 1, 249.
Bru. — — and you shall speak
In the same pulpit whereto I am going
After my speech is ended.

Caesar III, 1, 279 u. 285.
Serv. He did receive his letters and is coming; — —
Ant. — — Is thy master coming?

All's well, I, 3, 100.
Clo. I am going, forsooth: the business is for
Helen to come hither.

All's well IV, 3, 98.
Ber. I have to-night dispatched sixteen businesses, a month's length a-piece, by an abstract of success: I have conged with the duke, done my adieu with his nearest; buried a wife, mourned for her; writ my lady mother I am returning; endertained my convoy; ...

Meas. II, 2, 124.
Lucio. O, to him, to him, wench! he will relent;
He 's coming; I perceiv't.
(In der Schlegel-Tieckschen Uebersetzung heißt es: „Nur weiter, weiter, Kind, er gibt schon nach; Es wirkt, ich seh' es").

Meas. IV, 6, 12.
Fri. P. — — Twice have the trumpets sounded;
The generous and gravest citizens
Have hent the gates, and very near upon
The duke is entering: therefore, hence, away!

Lear III, 7, 6.
Corn. ... Edmund, keep you our sister company: the revenges we are bound to take upon your traiterous father are not fit for your beholding. Advice the duke, where you are going, to a most festinate preparation: ...

Lear IV, 2, 5.
Osw. — — I told him of the army that was landed;
He smil'd at it: I told him you were coming;
His answer was „The worse". — —

Macbeth I, 5, 32.
Mess. The king comes here to-night.
Lady M. Thou'rt mad to say it.
Is not thy master with him? who, wer't so, would have informed for preparation.
Mess. So please you, it is true: our thane is coming: — —
(„the king comes here to-night" ist die einfache Konstatierung einer Tatsache; „our thane is coming" ist die noch einmal ausdrücklichst hervorgehobene Tatsache zur Ueberzeugung der zweifelnden Lady M.).

Macbeth I, 5, 67.
Lady M. — — He that's coming
Must be provided for; — —

Macbeth II, 1, 42.
Macb. Thou marshall'st me the way, that I was going.
(„den ich gehen soll").

Macbeth IV, 3, 188.
Mal. Be't their comfort
We are coming thither; gracious England hath
Lent us good Siward and ten thousand men;
An older, and a better soldier, none
That Christendom gives out.
(„Mögen sie sich getrösten, wir kommen schon; wir kommen bestimmt").

Ant. and Cleop. IV, 15, 18.
Ant. I am dying Egypt, dying; only
I here importune death awhile, until

Of many thousand kisses the poor last
I lay upon thy lips.
15, 41. I am dying, Egypt, dying,
Give my some wine, and let me speak a little.

Die Umschreibung des Zukünftigen beschränkt sich nicht nur auf die Verben der Bewegung, sondern „kann überall da eintreten, wo der erregten Stimmung des Sprechenden das Künftige als ein unmittelbar Gegenwärtiges erscheint". (Marinoff, S. 62).

Aehnlich ist wohl aufzufassen:

Henry VIII, IV, 2, 95.

Pat. Do you not note
How much her grace is alter'd on the sudden?
How long her face is drawn? how pale she looks,
And of an earthly cold? Mark her eyes!

Grif. She is going, wench: pray, pray!

(Man könnte es wohl übersetzen mit: „sie liegt im Todeskampf").

Coriol. III, 2, 130.

Coriol. Pray, be content,
Mother, I am going to the market-place;
Chide me no more. I'll mountebank their loves,
Cog their hearts from them, and come home beloved
Of all the trades in Rom. Look, I am going:
Commend me to my wife. I'll return consul;
Or never trust to what my tongue can do
I'the way of flattery further

W. Tale IV, 3, 46.

Flo. — — Be merry gentle;
Strangle such thoughts as these with anything
That you behold the while. Your guests are coming:
Lift up your countenance, as it were the day
Of celebration of that nuptial, which
We two have sworn shall come.

(„Eure Gäste werden gleich erscheinen").

Timon V, 1, 22.

Poet. I must serve him so too; tell him of an intent that's coming toward him.

Cymbel. V, 4, 192.

Post. I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink and will not use them.

Henry VIII, I, 4, 19.

Cham. Sweet ladies, will it please you sit? Sir Harry,
Place you that side, I'll take the charge of this:
His grace is entering. — —

Henry VIII, II, 1, 97.

Vaux. Prepare there!
The duke is coming: see the barge be ready;
And fit it with such furniture as suits
The greatness of his person.

Futurischen Sinn hat die Umschreibung von "to sleep" in:

Henry IV/B, IV/4, 58.
King. The blood weeps from my heart when I do shape
In forms imaginary, the unguided days
And rotten times that you shall look upon
When I am sleeping with my ancestors. — —

G) Die progressive Form in den zusammengesetzten Zeiten.

Das Neu-Englische ist reich an Umschreibungen in zusammengesetzten Zeiten. Shakespeare, das Früh-Neu-Englische überhaupt, kennt diesen Gebrauch in nur sehr beschränktem Maße. Zur Erklärung dieser Form diene folgendes: die progressive Form des Perfekts bedeutet die unmittelbare Vergangenheit. Vergangenheit und Gegenwart liegen, wie Professor Deutschbein es formuliert hat, „in einer immanenten Sphäre", in der „Erlebnissphäre", d. h. die Vergangenheit ist noch lebendig in der Gegenwart. Aronstein sagt, S. 48: „Die stärkere Betonung des zeitlich Vergangenen erscheint als unmittelbare Vergangenheit ..... der Sprechende ist innerlich noch bewegt vom Gespräch, es ist noch nicht aus dem Blickfeld verschwunden, es erweckt also sogar noch Interesse bei dritter Person". So versteht sich leicht, daß die Umschreibung in den zusammengesetzten Zeiten oft intensiven Charakter haben kann.

Beispiele:

Henry VI/A, V, 4, 68.
York. She and the Dauphin have been juggling:
I did imagine what would be her refuge.

Henry VI/B, IV, 10, 14.
Cade. ..... and many a time, when I have been dry and bravely marching, it hath served me instead of a quart-pot to drink in; — —

T. Gentl. I, 3, 17.
Ant. Nor need'st thou much importune me to that
Whereon this month I have been hammering. — —

T. Gentl. IV, 4, 47.
Pro. — — How now, you whoresome peasant!
Where have you been these two days loitering?

Romeo II, 3, 47.
Fri. L. That's my good son: but where hast thou been, then?
Rom. I tell thee, ere thou ask it me again,
I have been feasting with mine enemy,
Where on a sudden one hath wounded me,
That's by me wounded: — —

Romeo IV, 2, 16.
Cap. How now, my headstrong! where have you been gadding?
(„Wo hast Du Dich denn herumgetrieben?").

Rich. II, V, 5, 1

K. Rich. I have been studying how I may compare
This prison where I live, unto the world:
And for because the world is populous,
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out. — —

(„Ich habe mich bemüht, herauszukriegen, wie ich dieses Gefängnis mit der Welt vergleichen könnte").

Meas. IV, 3, 46.

Bar. You rogue, I have been drinking all night:
I am not fitted for 't.

"to drink" hier in der intensiven Bedeutung "zechen").

Cymbel. V, 3, 89.

First Cap. — — Stand! who 's there?

Post. A Roman,
Who had not now been drooping here, if seconds
Had answer'd him.

Henry VIII, II, 3, 81.

Old L. Why, this it is; see, see!
I have been begging sixteen years in court,
Am yet a courtier beggarly, nor could
Come pat betwixt too early and too late
For any suit of pounds; and you, o fate!
A very fresh-fish here — fie, fie, fie upon
This compell'd fortune! — have your mouth fill'd up,
Before you open it.

(Die alte Hofdame ist empört über die Ungerechtigkeit des Geschicks, das ihr irgendwelche Erfolge bei Hofe versagt hat, trotzdem sie sich 16 Jahre lang darum bemüht hat. .... „da habe ich nun 16 lange Jahre gebettelt ...")

Henry VIII, IV, 1, 56.

First Gent. God save you, Sir! Where have you been broiling?

Third Gent. Among the crowd in the Abbey, where a finger
Could not be wedg'd in more; I am stifled
With the mere rankness of their joy.

(„Wo seid Ihr denn so ins Schwitzen geraten?").

H) Zeitliche Intensiva und participia praesentis in adjektivischer Bedeutung.

In einer Reihe von Fällen handelt es sich um zeitliche Intensiva. Hier nähert sich der Adverbialbegriff dem Adjektivbegriff, vgl. Deutschbein, System, § 58: „Umgekehrt kann das Partizipium natürlich auch wieder rein adjektiven Charakter gewinnen. Der Unterschied zwischen Adjektivum und Verbum bleibt nämlich nur so lange scharf, als das Adjektiv eine bleibende Eigenschaft, das Verbum einen zeitlich begrenzten Vorgang ausdrückt. Nun kann aber auch das Adjektiv eine vorübergehende Eigenschaft bezeichnen, z. B. er ist zornig = er zürnt. Andererseits kann das Verbum

auch bleibende Zustände bezeichnen, z. B. leben, wohnen. Das Partizipium kann dann, namentlich wenn es von den zeitlichen Intensiven gebildet wird, leicht reinen Adjektivcharakter gewinnen, z. B. living. Are your parents still living?, was im Neu-Englischen sehr häufig ist".

Beispiele:

Rich. III, V, 5, 8.
Richm. Great God of heaven, say Amen to all! —
But, tell me, is young George Stanley living?

Romeo III, 2, 64.
Jul. What storm is this, that blows so contrary?
Is Romeo slaughter'd? and is Tybalt dead?
My dearest cousin, and my dearer lord? —
Then, dreadful trumpet, sound the general doom!
For who is living, if those are gone?

Rich. II, V, 6, 19.
Percy. The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy
Hath yielded up his body to the grave;
But here is Carlisle living, to abide
Thy kingly doom, and sentence of his pride.

John IV, 2, 85.
K. John Good Lords, although my will to give is living,
The suit which you demand is gone and dead: — —

Henry IV/A, III, 1, 44.
Glend. — — Where is he living — clipp'd in with the sea,
That chides the banks of England, Scotland, Wales,
Which calls me pupil, or hath read to me? — —

Henry IV/A, V, 3, 49.
Prince He is, indeed; and living to kill thee.

Henry IV/A, V, 4, 164.
Prince — — Come, brother, let us to the highest of the field,
To see what friends are living, who are dead.

Henry IV/B, I, 1, 82.
Mor. Douglas is living, and your brother, yet.
But for my lord your son, —
North. Why, he is dead.

Henry IV/B, III, 2, 45.
Shal. Death is certain. — Is old Double of your town living yet?

As you, I, 1, 161.
Oli. ..... for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living.

Caesar III, 2, 24.
Bru. — — Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? — —

Caesar V, 3, 98.
Bru. Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. — —

Hamlet, II, 2, 19.
Queen. Good gentlemen, he hath much talk'd of you;
And sure I am, two men there are not living
To whom he more adheres.

Much Ado, I, 1, 119.
Bene. What, my dear lady Disdain! Are you yet living?

Cymbel I, 4, 67.
Jach. That lady is not now living; or this gentleman's opinion, by this worn out.

Cymbel V, 5, 128.
Pis. It is my mistress!
Since she is living, let the time run on
To good or bad.

W. Tale, II, 2, 45.
Emil. Most worthy madam,
Your honour, and your goodness is so evident,
That your free undertaking cannot miss
A thriving issue: there is no lady living
So meet for this great errand. — —

W. Tale V, 3, 115.
Paul. That she is living,
Were it but told you, should be hooted at
Like an old tale: but it appears she lives,
Though yet she speak not. — —

Temp. II, 2, 118.
Trin. ..... And art thou living, Stephano? O Stephano, two Neapolitans 'scaped!

Temp. V, 1, 119.
Alon. — — But how should Prospero
Be living and be here?

Temp. V, 1, 155.
Alon. — O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish
Myself were mudded in that oozy bed,
Where my son lies. — —

Henry VIII, Prol. 25.
.... think, you see
The very persons of our noble story,
As they were living; — —

Henry VIII, V, 3, 37.
Cran. .... nor is there living,
I speak it with a single heart, my lords
A man, that more detests, more stirs against,
Both in his private conscience and his place,
Defacers of a public peace, than I do. — —

Im Sinne von "to be living":

Rich. III, IV, 4, 381.
Qu. Elir. — — If thou hadst fear'd to break an oath by Him,
The imperial metal, circling now thy brow,
Had graced the tender temple of my child,
And both the princes had been breathing here

Which now, two tender bed-fellows for dust,
Thy broken faith hath made the prey for worms.
What canst thou swear by now?

Hamlet I, 5, 123.

Ham. There's ne'er a villain dwelling in all Denmark,
But he's an arrant knave.

Ebenso findet sich "to be waking" und "to be stirring".

Temp. II, 1, 209.

Seb. What! art thou waking?

Temp. II, 1, 217.

Ant. Noble Sebastian.
Thou let'st thy fortune sleep, — die, rather; wink'st,
Whils thou art waking.

Rich. III, III, 2, 36.

Hast. Good morrow, Catesby; you are early stirring: — —
(= to be up).

Lucr. 1280.

Myself was stirring ere the break of day — —

Rom. III, 1, 1.

Ben. I pray thee, good Mercutio, let's retire;
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl;
For now, these hot days, is the mad blood stirring.
(= to be in motion).

John V, 1, 45.

Bast. — — Be stirring as the time; .....
(= be active).

Henry IV/A, II, 2, 104.

Fal. Come, my masters; let us share, and then to horse before day.
An the Prince and Poins be not two arrant cowards, there's
no equity stirring! — —

Tr. and Cres. I, 2, 51.

Cres. Hector was gone, but Helen was not up.
Pan. Even so: Hector was stirring early.

Tr. and Cres. II, 1, 129.

Ther. ... I will keep where there is wit stirring, and leave the
faction of fools.

Othello III, 1, 26.

Cas. ... if the gentlewoman that attends the general's wife, be stir-
ring, tell her there's one Cassio entreats her a little favour of
speech: wilt thou do this?

Clo. She is stirring, Sir: ...

Macbeth, II, 3, 47.

Macd. Is thy master stirring?

(3, 50): Is the king stirring, worthy thane?

Andere participia praesentis in adjektivischer Bedeutung.

Krüger, IV, § 2368 bringt eine ganze Reihe von solchen Fällen aus dem heutigen Sprachgebrauch, wo es sich nicht um die progressive Form, sondern um Participia, die zu Adjektiven geworden sind, handelt.

Beispiele:

I have been ailing (= ill) the whole week.
You are trying to be amusing (scherzhaft zu sein).
The moment is deserving of (= deserves) respect.
The lesson will be edifying (= erbaulich) to my countryman.
I do not wish to be interfering.
The plot is lacking in (= lacks) interest.
On opening his purse the boy found that the money was missing.
Our constable is very obliging (= gefällig).
The article is wanting in (= wants) clearness.
(Dem Aufsatz fehlt es an Klarheit).
I am willing to fight under any banner.

Beispiele bei Shakespeare.

'To be missing' in der Bedeutung von 'to be absent, deficient'.

As you, II, 2, 9.
II. Lord. My lord, the roynish clown, at whom so oft
Your grace was wont to laugh, is also missing.
Macbeth, V, 8, 38.
Mal. Macdouff is missing, and your noble son.
Timon I, 1, 136.
Old Ath. If in her marriage my consent be missing,
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.
Cymbel. IV, 3, 16.
First Lord. Good my liege,
The day that she was missing he was here. — —
Temp. V, 1, 254.
Pros. — — There are yet missing of your company
Some few old lads that you remember not.

So ist wohl auch 'to be wanting' und 'to be failing' aufzufassen.

Henry VI/A, I, 1, 82.
Exe. Were our tears wanting to this funeral,
These tidings would call forth their flowing tide.
Henry VI/C, II, 6, 100.
Edw. — — For in thy shoulder do I build my seat,
And never will I undertake the thing
Wherein thy counsel and consent is wanting. — —
Sonnets LXXXVII, 7.
The course of this fair gift in me is wanting, — —

Coriol. II, 1, 217.
Vol. — — There's one thing wanting, which I doubt not but
Our Rome will cast upon thee.

Cymbel. I, 1, 16.
First Gentl. He that hath miss'd the princess is a thing
To bad for bad report; and he that hath her —
. . . . . .
. . . . . — is a creature such
As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare. — —
(failing = to be wanting).

"To be willing" in der Bedeutung von: 'to be desirous, pleased, inclined, ready, prompt' etc. (Schmidt, Shakespeare-Lexikon S. 1370).

L. L. L. II, 1, 17.
Prin. — — I am less proud to hear you tell my worth,
Than you much willing to be counted wise
In spending your wit in praise of mine. — —

L. L. L. II, 1, 218.
Boyet. I was as willing to grapple as he was to board.

Rich. II, IV, 1, 190.
Bolin. I thought you had been willing to resign.

Henry V, III, 6, 148.
K. Henry — — Turn thee back,
And tell thy king I do not seek him now;
But could be willing, to march on to Calais
Without impeachment! — —

Much Ado, III, 3, 84.
Dog. Five shillings to one on't, with any man that knows the statues, he may stay him: marry, not without the prince be willing; — —

As you, I, 2, 198.
Orl. ... But let your fair eyes and gentle wishes go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so.

As you, V, 4, 11.
Ros. You say, you'll marry me, if I be willing?

Tw. Night, II, 1, 12.
Seb. — — But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; — —

Tw. Night, II, 3, 107.
Mal. ..... if not, an it would please you to take leave of her, she is very willing to bid you farewell.

Tw. Night, IV, 3, 28.
Oli. ... He shall conceal it,
Whiles you are willing it shall come to note,
What time we will our celebrations keep
According to my birth. — —

Caesar IV, 3, 259.
Bru. — — I trouble thee too much, but thou art willing.

Hamlet V, 2, 182.
Ham. ..... let the foils be brought, the gentlemen willing, and the king hold his purpose, I will win for him an I can; — —

Coriol. I, 6, 66.
Mar. Those are they,
That most are willing. — —

Andere Partizipien:

Mids. N. Dr. I, 1, 186.
Hel. ... Sickness is catching: — —

Henry IV/A, IV, 1, 28.
Hot. Sick now! Droop now! this sickness doth infect
The very life-blood of our enterprise;
'T is catching hither, even to our camp.

Henry VI/A, III, 2, 113.
Bed. ... They, that of late were daring with their scoffs,
Are glad and fain by flight to save themselves.
(daring = bold).

Henry VI/C, IV, 1, 73.
Qu.Eliz. ..... So your dislike, to whom I would be pleasing,
Do cloud my joys with danger and with sorrow. — —

Henry VI/C, V, 2, 16.
War. These eyes, that now are dimm'd with death's black veil,
Have been as piercing as the mid-day sun,
to search the secret treasons of the world: — —

Henry VI/C, V, 6, 66.
Glou. — — If any spark of life be yet remaining,
Down, down to hell; and say, I send thee thither! — —

T. Gentl. IV, 2, 49.
Song — — Then to Silvia let us sing
That Silvia is excelling; — —

Lear II, 4, 71.
Fool. — — — and there's not a nose among twenty
but can smell him that's stinking.

Coriol. II, 3, 207.
Bru. Did you perceive
He did sollicit you in free contempt
When he did need your loves, and do you think
That his contempt shall not be bruising to you,
When he hath power to crush? — —

Timon III, 6, 4.
First Lord. Upon that were my thoughts tiring, when we encountered: —
(nach Schmidt, Shakespeare-Lexikon S. 1232 ist tiring hier = eagerly intent and busy).

W. Tale, I, 2, 224.
Leon. ..... For thy conceit is soaking, will draw in
More than the common blocks: — —

Rich. III; III, 4, 4.
Buck. Are all things fitting for that royal time?

W. Tale, IV, 4, 738.
Aut. Your affairs there, what, with whom, the condition of that fardel, the place of your dwelling, your names, your ages, of what having, breeding, and anything that is fitting to be known, discover.
'beholding' in der Bedeutung von 'obliged'.

Rich. III, II, 1, 128.
K. Edw. .... The proudest of you all
Have been beholding to him in his life; — —

Rich. III, III; 1, 107.
York. Then is he more beholding to you, than J.

Taming II, 1, 77.
Gre. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar, that hath been long studying at Rheims; — —

Rich. II, IV, 1, 160.
Boling. — — Little are we beholding to your love,
And little look'd for at your helping hands.

John I, 1, 238.
Bast. ... therefore, good mother,
To whom am I beholding for these limbs? — —

Merch. of Ven. I, 3, 106.
Ant. Well, Shylock, shall we be beholding to you?

Henry IV/A, II, 1, 96.
Cham. — — I think you are more beholding to the night than to fern-seed for your walking invisible.

M. Wives I, 1, 283.
Slen. — — A justice of peace sometime may be beholding to his friend for a man. — —

As you IV, 1, 59.
Ros. Why, horns, which such as you are fain to be beholding to your wives for: — —

Caesar. III, 2, 70.
Ant. For Brutus sake, I am beholding to you.

Meas. IV, 3, 168.
Duke Sir, the duke is marvellous little beholding to your reports; — —

Pericles II, 5, 25.
Sim. — — I am beholding to you
For your sweet music this last night. — —

Henry VIII, I, 4, 40.
Wol. My lord Sands,
I am beholding to you: — —

Henry VIII, IV, 1, 20.
Sec. Gent. I thank you, Sir: had I not known those customs,
I should have been beholding to your paper. — —

Henry VIII, V, 5, 70.
King. — — To you, my good lord mayor,
And your good Brethren, I am much beholding; — —

Henry VIII, V, 3, 156.
King. ..... if a prince
May be beholding to a subject, I
Am, for his love and service, so to him. — —

Steht das participium praesentis parallel neben Adjektiven oder auch Substantiven, so hat es ebenfalls adjektivische Bedeutung.

Henry VI/A, II, 4, 22.
Som. And on my side it is so well apparell'd,
So clear, so shining, and so evident,
That it will glimmer through a blindman's eye.

Henry VI/A, IV, 1, 30.
Glou. To say the truth, this face was infamous
And ill beseeming any common man,
Much more a knight, a captain and a leader.

Com. of Err. II, 2, 214.
Ant. S. Am I in earth, in heaven or in hell?
Sleeping or waking? mad, or well advis'd? — —

T. Gentl. III, 1, 68.
Duke. No, trust me; she is pievish, sullen, froward,
Proud, disobedient, stubborn, lacking duty,
Neither regarding that she is my child,
Nor fearing me, as if I were her father; — —

Sonnets L XXVI, 13.
For as the sun is daily new and old,
So is my love still telling what is told.

Henry IV/A, V, 1, 89.
Prince. ... I do not think, a braver gentleman,
More active-valiant or more valiant-young,
More daring or more bold, is now alive
To grace this latter age with noble deeds. — —

M. Wives, III, 1, 11.
Evans. Pless my soul, how full of chollors I am, and trempling of mind! — —

Henry V, III, 6, 35.
Flu. ... and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: — —

As you, II, 7, 181.
Song — — Most friendship is feigning, most loving mere folly: — —

As you, III, 2, 427.
Ros. — — He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I being but a moonish youth, grieve, be effeminate, changable, longing, and liking, proud, phantastical, apish, shallow, inconstant — — —

Tw. Night, II, 4, 33.
Duke. — — For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn
Than women's are.

Tr. and Cres. III, 3, 138.
Ulyss. — — To see these Grecian lords! — why, even already
They clap the lubber Ajax on the shoulder,
As if his foot were on brave Hector's breast
And great Troy shrieking.

Tr. and Cres. IV, 4, 125.
Tro. — — I tell thee, lord of Greece,
She is as far high-soaring o'er thy praises,
As thou unworthy to be called her servant. — —

Meas, V, 1, 387.
Duke. ..... as I was then
Advertising and holy to your business,
Not changing heart with habit, I am still
Attorney'd at your service.

Timon IV, 3, 242.
Apem. — — Willing misery
Outlives incertain pomp, is crown'd before;
The one is filling still, never complete;
The other, at high wish: — —

Coriol IV, 5, 236.
First Serv. Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking, audible, and full of vent. — —

Coriol. IV, 6, 29.
Bru. Caius Marius was
A worthy officer i' the war; but insolent,
O'ercome with pride, ambitious past all thinking
Self-loving, ...
Sic. And affecting one sole throne
Without assistance.

Cymbel, II, 5, 29.
Post. .... For even to vice
They are not constant, but are changing still
One vice but of a minute old, for one
Not half so old as that. — —

W. Tale III, 1, 1.
Cleo. The climate 's delicate, the air most sweet,
Fertile the isle, the temple much surpassing
The common praise it bears.

W. Tale III, 2, 121.
Her. ... O that he were alive, and here beholding
His daughter's trial! — —

Temp. V, 1, 163.
Pro. ... For't is a chronicle of day by day,
Not a relation for a breakfast nor
Befitting this first meeting.

Henry VIII, Prol. 9.
Those that come to see
Only a show or two, and so agree
The play may pass, if they be still and willing,
I'll undertake may see away their shilling
Richly in two short hours.

Henry VIII, II, 3, 54.
Cham. It was a gentle business, and becoming
The action of good women: there is hope
All will be well.

Henry VIII, III, 1, 95.
Cham. — — He is loving and most gracious: — —

Henry VIII, IV, 2, 61.
Grif. — — The other, though unfinish'd, yet so famous,
So excellent in art, and still so rising,
That Chrisendom shall ever speak his virtue. — —

Henry VIII, IV, 2, 51.
Grif. — — He was a scholar, and a ripe and good one,
Exceeding wise, fair-spoken and persuading: — —

Kapitel III.

Die Umschreibung mit "to do".

Neben der intensiven progressiven Form hat Shakespeare auch ein intensives do, ebenso wie im Neu-Englischen. Shakespeare verwendet dieses 'to do' einmal, um die Intensität des Affekts anzugeben, das andre mal zur anschaulichen Schilderung vgl. Kapitel I.

Franz, Shakespeare-Grammatik, § 595: „Oft begegnet es in der feierlichen und offiziellen Rede und verleiht dieser Würde und Nachdruck: I do arrest you, sir (Com. of. Err, IV, 1, 80). Shakespeare gebraucht außerdem das umschreibende 'to do' nicht nur, um etwas als eine Tatsächlichkeit zu behaupten, wie dies auch heute noch geschieht, sondern, um etwas wenig Glaubhaftes, Unwahrscheinliches oder Unnatürliches als tatsächlich und geschehen hinzustellen, oder um im Traum Erlebtes besonders lebhaft zu schildern". Im I. Kapitel wurde bereits darauf hingewiesen, daß im Neu-Englischen die progressive Form die Stelle dieses "to do" im Früh-Neu-Englischen in vielen Fällen übernommen hat.

1. "to do" in Affektsätzen.

(Einige Prosabeispiele sind H. Harz entnommen).

Beispiele.

Henry VI/A, I, 3, 30.
Glou. Peel'd priest, dost thou command me to be shut out?

Henry VI/B, IV, 1, 33.
Whit. ..... what, doth death affright?

Rich. III, I, 2, 43.
Anne. What, do you tremble? — —

Rich. III, I, 2, 149.
Anne. — — Out of my sight! thou doest infect my eyes.

Rich. III, IV, 2, 9.
K. Rich. O Buckingham, now do I play the touch,
To try if thou be current gold indeed: — —

L. L. L. V, 2, 681.
Cost. Faith, unless you play the honest Trojan, the poor wench is cast away: she's quick; the child brays in her belly already: 't is yours.
Arm. Dost thou infamonize me among potentates? thou chalt die.

Com. of Err. II, 2, 22.
Ant. S. Yea, dost thou yeer, and flout me in the teeth?

T. Gentl. IV, 4, 55.
Pro. But she received my dog?
Launce. No, indeed, did she not: here have I brought him back again.
Pro. What, didst thou offer her this from me?

Taming IV, 1, 170.
Pet. — — What', do you grumble?

Romeo, III, 1, 48.
Tyb. Mercutio, thou consort'st with Romeo, —
Mer. Consort! What! dost thou make us minstrels? and thou make minstrels of us, look to hear nothing but discords: — —

Rich. II, IV, 1, 279.
K. Rich. — — O flattering glass!
Like to my followers in prosperity,
Thou dost beguile me! — —

Rich. II, V, 3, 89.
York: Thou frantic woman, what doest thou make here?

Rich. II, V, 3, 120.
Duch. Dost thou teach pardon pardon to destroy?
Ah! my sour husband, my hard -hearted lord,
That set'st the word itself against the word! — —

John, I, 1, 64.
Eli. Out on thee, rude man! thou dost shame thy mother
And wound her honour with this diffidence.

John, IV, 1, 32.
Hub. (aside): His words do take possession of my bosom. — —
(seine Worte rühren mich wahrhaftig schon!)

Merch. of Ven., III, 3, 8.
Shy. — — I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
(„Ich wundere mich wirklich . . .").

Merch. of Ven., IV, 1, 121.
Bass. Why dost thou whet thy knife so earnestly?

Henry IV/A, I, 3, 113.
King. Thou dost belie him, Percy, thou dost belie; — —

Henry IV/B, I, 2, 40.
Fal. — — A whoreson Achitophel! a rascally yea-forsooth knave! to bear a gentleman in hand, and stand upon security! The whoreson smoothpates do now wear nothing but high shoes, and bunches of keys at their girdles; — —
(Harz, S. 12: „Nach Lorck, S. 108, weckt das Gefühlsinteresse an den mitgeteilten Tatsachen das Phantasiedenken. Dieses Gefühlsinteresse wäre in diesem Falle der Zorn Falstaffs über die „whoreson smoothpates").

Henry IV/B, I, 2, 199.
Fal. ... and we that are in the vaward of our youth,
I must confess, are wags too.
Ch. Just. Do you set down your name in the scroll of youth, that are written down old with all the characters of age? — —
(„Ihr setzt wohl .....?“ (ironisch)).

Henry IV/B, II, 3, 45.
North. Beshrew your heart!
Fair daughter, You do draw my spirits from me,
With new lamenting ancient oversights. — —

Henry IV/B, II, 4, 191.
Host. — — What the good-year! do you think I would deny her?
(„Denkst Du etwa .....?“).

Henry IV/B, II, 4, 326.
Prince Your whoresome candle-mine, you, how vilely did you speak of me even now, before this honest, virtuous, civil gentlewoman!
(Harz, S. 14 „Das Gefühlsinteresse (Empörung) weckt das Phantasiedenken. Insofern ist das "do" ausgesprochen emphatisch .....“).

Henry IV/A, II, 4, 474.
Fals. (in der Rolle von Henry's father): And tell me now, thou naughty varlet, tell me, where hast thou been this month?
Pr. Dost thou speak like a king? Do thou stand for me, and I'll play my father.
(„Du sprichst wohl .....“ (ironisch)).

Henry IV/B, IV, 5, 93.
King. Thy wish was father, Harry, to that thought.
I stay too long by thee, I weary thee.
Dost thou so hunger for mine empty chair
That thou wilt needs invest thee with mine honours
Before thy hour be ripe? O foolish youth! — —
(„Hungert's Dich denn so .....?“).

M. Wives, III, 1, 44.
Shal. What, the sword and the word! do you study them both, master parson?
(„Die studiert Ihr wohl beide!“).

Henry V, V, 1, 20.
Pist. Ha! Art thou Bedlam? Dost thou thirst, base Trojan,
To have me fold up Parka's fatal web? — —

Much Ado, V, 1, 313.
Dogb. Moreover, sir, which indeed is not under white and black, this plaintiff here, the offender, did call me ass: — — —
(Harz, S. 19, „Es ist dies wieder ein Fall, wo das Gefühlsinteresse (Empörung) das Phantasiedenken weckt“).

As you, III, 2, 204.
Ros. Good my complexion! dost thou think, though I am carparisoned like a man, I have a doublet and a horse in my disposition? — —
(„Meinst Du etwa .....?“).

Tw. Night, II, 4, 22.
Duke. Thou dost speak masterly: — —
(„Du sprichst wirklich meisterhaft“).

Tw. Night, II, 5, 210.
Sir To. Why, thou hast put him in such a dream, that when the image of it leaves him, he must run mad.
Mar. Nay, but say true; does it work upon him?
(Wirkt es tatsächlich schon auf ihn?).

Tr. and Cres. III, 3, 64.
Achil. What, does the cuckold scorn me?

Tr. and Cres. IV, 1, 40.
Par. — — I constantly do think —
. . . . . My brother Troilus lodges there to-night: — —

Hamlet II, 2, 50.
King. O! speak of that; that do I long to hear.
(Vgl. Neu-Englisch „I am longing to see him" in der ursprünglichen Bedeutung: wie sehne ich mich danach, ihn zu sehen).

Othello IV, 1, 121.
Oth. (aside) Do you triumph, Roman? do you triumph?
(Delius: „Spielst Du den triumphierenden Römer?").

Macbeth III, 4, 66.
Lady M. — — Shame itself!
Why do you make such faces? — —

Macbeth III, 4, 83.
Lady M. My worthy lord,
Your noble friends do lack you.
Macb. I do forget — Do not muse at me, my most worthy friends.
(Macb. schrickt aus seiner Geistesabwesenheit auf: „Ach, ich vergesse . . . . . ").

Timon, III, 6, 109.
Tim. — — What, dost thou go?
Soft! take thy physic first, — thou too — and thou. — —
(throws the dishes at them).

Temp. II, 1, 170.
Alon. Prithee; no more: thou dost talk nothing to me.

Temp. II, 2, 76.
Ste. He's in his fit now, and does not talk after the wisest. — —
(und spricht wahrlich nicht . . . .).

2. "To do" der anschaulichen Schilderung.

Als solches tritt es auf bei der Schilderung unglaublicher Ereignisse, bei der Wiedergabe von Träumen, oder um die Tatsächlichkeit eines Berichtes zu verstärken. Es hat also ausgesprochen intensiven Charakter.

Deutschbein: (Studien S. 23) „Durch das anschauliche Denken erhält die Tätigkeit mehr Farbe, Sinnlichkeit, Kraft und Ausdehnung. Für den Sprecher erscheint die Handlung gerade so, wie sie ein Teilnehmer der Handlung selbst erlebt hat, oder wie der Maler eine Handlung auf dem Bilde entwirft. Sie tritt ihm in den einzelnen Phasen stärker im Bewußtsein entgegen, seine Aufmerksamkeit neigt dazu, sie in ihrer Entwicklung zu erleben und so länger bei ihr zu verweilen, sodaß der Zuhörer ein gesättigtes Bild der Handlung bezüglich des Zustandes erhält".

Beispiele.

Rich. III, III, 4, 84.
Hast. — — Stanley did dream the boar did raze his helm;
But he disdain'd it, and did scorn to fly:
Three times to-day my foot-gloth horse did stumble, — —
(Verstärkung der Tatsächlichkeit des Ereignisses).

John IV, 2, 182.
Hub. My lord, they say five moons were seen to-night;
Four fixed, and the fifth did whirl about
The other four in wondrous motion.
. . . . .
Old men, and beldams, in the streets
Do prophesy upon it dangerously:
. . . . .
And he that speaks doth gripe the hearer's wrist, — —

Henry IV/A, III, 1, 21.
Glend. I say, the earth did shake when I was born.
Hot. — — — — —
Glend. The heavens were all on fire, the earth did tremble.

Caesar I, 3, 15.
Casca. A common slave — you know him well by sight —
Held up his left hand, which did flame and burn
Like twenty torches join'd — —

Caesar I, 3, 26.
Casca. — — And yesterday the bird of night did sit
Even at noon-day upon the market-place
Hooting and shrieking. — —

Caesar II, 2, 23.
Cal. — — Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets. — —

Caesar II, 2, 76.
Caes. — — She dreamt to-nipht she saw my statua,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their heads in it: — —

Macbeth II, 3, 65.
Len. — — some say, the earth was feverous and did shake.

Henry IV/B, II, 1, 92.
Host. Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; — —

(Harz, S. 13: „Auch hier trifft die Erklärung des französischen imparfait zu", die Lorck ,S. 112 gibt „Schon die hinzugefügten Einzelheiten zeigen, wie sehr der Schriftsteller bei der Sache ist, und wie unmittelbar ihm die Ereignisse vor die Seele treten".)

Kapitel IV.

Das Imperfektivum.

(Vgl. das unter Kapitel I Ausgeführte).

Die Verbalhandlung wird als im Vollzug begriffen apperzipiert, Anfangs- und Endpunkt liegen außerhalb des Blickfeldes.

Es ist auf den ersten Blick auffallend, daß es vor allem die Verben der Bewegung sind, die in der progressiven Form auftreten. Das hat aber seinen tieferen Grund. Wir stehen bei Shakespeare erst in den Anfängen der Entwicklung dieses Imperfektivums der progressiven Form.

Bei den Verben der Bewegung kann die Verbalhandlung an und für sich am leichtesten als im Vollzug begriffen wahrgenommen werden. Bergeder stellt dieses bevorzugte Auftreten der Verben der Bewegung in der progressiven Form auch im 17. Jahrhundert fest und sagt: „Der Grund dafür wird der sein, daß diese Verben am sinnfälligsten sind, d. h. die Vorgänge, die sie bezeichnen, werden von den Sinnen am deutlichsten als unvollendete, länger andauernde Handlungen empfunden. Bei weitem am häufigsten findet sich die Umschreibung bei "to go" und "to come".

Die Verben, die eine Fortbewegung ausdrücken, können an sich sowohl imperfektiv wie perfektiv sein, je nachdem die Bewegung in ihrem Verlauf oder bei ihrem Eintritt und ihrem Abschluß ins Auge gefaßt wird. Rein imperfektiv sind auch nicht die Fälle, in denen bei diesen Verben eine Richtungsbestimmung steht. Indessen kann in dem Beispiel: "he is going to the town" der Umschreibung auch eine imperfektive Bedeutung unterlegt werden: er ist auf dem Wege zur Stadt. In diesem Sinne hat die englische Sprache alle Beispiele dieser Art aufgefaßt".

A) Das Imperfectivum bei den Verben der Bewegung.

Beispiele bei Shakespeare.

Henry VI/A II, 5, 102.

Mor. — — Strong-fixed is the house of Lancaster
And like a mountain, not to be removed,
But now thy uncle is removing hence;
As princes do their courts, when they are cloy'd
With long continuance in a settled place.

Henry VI/A, III, 3, 29.

Puc. — — Hark! by the sound of drum you may perceive
Their powers are marching unto Paris-ward.

(Die Beispiele, wo der Sprechende auf die gerade sich vollziehende Handlung aufmerksam wird [durch Trompetenstöße, Geräusche usw.], sind zahlreich. Wir haben es also hier mit einem deutlichen Imperfektivum zu tun).

Henry VI/A, III, 3, 39.
Bur. What sayst thou, Charles? for I am marching hence.

Henry VI/B; IV, 9, 24.
Mess. — — The duke of York is newly come from Ireland,
And with a puissant and a mighty power
Of Gallow glasses and stout kernes
Is marching hitherward in proud array, — —

Henry VI/C, II, 1, 206.
Mess. The duke of Norfolk sends you word by me,
The queen is coming with a puissant host; — —
(„..... ist auf dem Anmarsche").

Henry VI/C, II, 1, 116.
War. — — For by my scouts I was advertised,
That she was coming with a full intent
To dash our late degree in parliament — —

Rich. III, III, 2, 100.
Hast. I tell thee, man, 't is better with me now
Than when thou metst me last, where now we meet:
Then was I going prisoner to the Tower,
By the suggestion of the queen's allies. — —

Com. of Err. IV, 4, 43.
Ant. E. Come, go long; my wife is coming yonder.

T. Gentl. III, 1, 50.
Pro. Adieu, my lord; Sir Valentine is coming.

Taming I, 2, 164.
Gre. And you are well met, Signior Hortensio.
Trow you whither I am going? — —

Taming III, 2, 42.
Tra. But say, what to thine old news?
Bion. Why, Petruchio is coming in a new hat, and an old jerkin, a pair of old breeches, thrice turned; a pair of boots that have been candle-cases .....

Taming III, 2, 182.
Gre. — — And I seeing this came thence for very shame;
And after me, I know, the rout is coming. — —

Taming IV, 1, 4.
Gre. — — I am sent before to make a fire and they are coming to warm them. — —

Taming IV, 1, 200.
Curt. — — — Away, away! for he is coming hither.

Taming IV, 5, 26.
Pet. — — But soft! company is coming here.

Romeo III, 5, 39.
Nurse. Your lady mother is coming to your chamber;
The day is broke; be wary, look about.

Romeo V, 3, 158.
Fri. Laur. Stay not a question, for the watch is coming.

Mids. N. Dr. IV, 2, 15.
Snug. Masters, the duke is coming from the temple, and there is two or three lords aud ladies more married: — —

Rich. II; I, 3, 283.
Gaunt ..... or suppose,
Devouring pestilence hangs in our air,
And thou art flying to a fresher clime: — —

Rich. II, II, 1, 277.
North. — — I have from Port le Blanc, a bay
in Britany, received intelligence,
That Harry, duke of Hereford, Rainold Lord Cobham,
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham .....
.....
All these well furnish'd by the Duke of Bretagne,
With eight small ships, three thousand men of war,
Are making hither with all due expedience — —

John V, 7, 59.
Bast. The Dauphin is preparing hitherward,
Where heaven He knows how we shall answer him; — —

Henry IV/A, I, 2, 140.
Poins. ..... There are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses: — —

Henry IV/A, II, 2, 55.
Bard. Case ye, case ye; on with your vizards: there's money of the king's coming down the hill, 't is going to the king's exchequer.
Fal. You lie, ye rogue; 't is going to the king's tavern.

Henry IV/A, IV, 1, 88.
Ver. — — The earl of Westmoreland, seven thousand strong
Is marching hitherwards; with him prince John.

Henry IV/B, I, 2, 70.
Serv. ..... but he hath since done good service at Shrewsbury; and, as I hear, is now going with some charge to the Lord John of Lancaster.

M. Wives III, 1, 27.
Sim. Yonder is he coming, this way, Sir Hugh.

M. Wives, III, 2, 34.
Ford. — — He pieces out his wife's inclination; he gives her folly motion and advantage: and now he's going to my wife, and Falstaff's boy with her. — —

M. Wives, III, 3, 113.
Mrs. Page. Your husband 's coming hither, woman, with all the officers in Windsor, to search for a gentleman, that he says is here now in the house by your consent, to take an ill advantage of his absence: you are undone.

M. Wives III, 4, 34.
Quick. And how does good Master Fenton?
Pray you, a word with you.
Shal. She 's coming; to her, coz. O boy! thou hadst a father!

Henry V, II, 4, 99.
Exe. — — Therefore in fierce tempest is he coming,
In thunder and in earthquake, like a Jove,
That, if requiring fail, he will compell; — —

Henry V, III, 6, 90.
Flu. — — Hark you, the king is coming, and I must speak with him from the pridge.

M. Ado, II, 1, 87.
Leon. The revellers are entering, brother,
Make good room (enter Don Petro etc.).

("To enter" gehört zu den punktuellen Verben, die im allgemeinen die progressive Form nicht bilden. Tritt sie aber auf, so liegt die Aufmerksamkeit nicht auf dem Anfangspunkt, sondern auf der in einem bestimmten Moment sich entwickelnden bezw. sich vollziehenden Handlung, deren Anfangspunkt nur perzeptiv vorhanden ist).

As you, I, 2, 156.
Cel. Yonder, sure, they are coming: — —

Tw. Night, II, 3, 40.
Cl. (sings) O mistress mine! Where are you roaming?
O stay and hear: your true love 's coming,
That can sing both high and low: — —

Tw. Night, II, 5, 18.
Mar. Get you all three into the boxtree:
Malvolio 's coming down this walk: — —

Tw. Night III, 4, 7.
Oli. — — Where is Malvolio?
Mar. He 's coming, madam, but in very strange manner.
He is, sure, possessed, madam. — —

Caesar I, 2, 178.
Bru. The games are done and Caesar is returning.

Caesar III, 3, 6.
Sec. Cit. Whither are you going?
. . . . . .
Cin. — — Whither am I going? — —
Sec. Cit. — — Proceed; directly.
Cin. Directly, I am going to Caesar's funeral.

All's well, V, I, 29.
Hel. — — I do beseech you, whither is he gone?
Gent. Marry, as I take it, to Rousillon;
Whither I am going.

All's well V, 2, 54.
Laf. .... The king 's coming; I know by his trumpets. — —

Tr. and Cres. I, 2, 192.
(a retreat sounded) Pan.: Hark! they are coming from the field: shall we stand up there and see them as they pass towards Ilium? — —

Hamlet II, 2, 30.
Ros. ..... wo coted them on the way; and hither are they coming, to offer you service.

Hamlet III, 2, 95.
Ham. They are coming to the play: I must be idle.
Get your place. (a Danish march. A flourish).

Hamlet III, 3, 27.
Pol. My lord, he 's going to his mother's closet: — —

Hamlet V, 2, 212.
Lord. The king and queen and all are coming down.

Meas. II, 2, 157.
Isab. Heaven keep you honour safe!
Ang. Amen!
For I am that way going, to temptation,
Where prayers cross.

Meas. II, 3, 37.
Duke. — — Your partner, as I hear, must die to-morrow,
And I am going with instruction to him. — —

Meas. III, 2, 63.
Luc. — — Art going to prison, Pompey?

Meas. IV, 3, 36.
Abhor. Go in to him, and fetch him out.
Pom. He is coming, Sir, he is coming; I hear his straw rustle.

Lear I, 1, 34.
Glou. — — The king is coming (Sennet within).

Lear I, 3, 11.
Osw. He is coming, Madam; I hear him (horns within).

Lear 1, 4, 79.
Knight. Since my young lady is going into France,
Sir, the fool hath much pined away.

Lear II, 1, 25.
Edm. — — Have you not spoken 'gainst the duke of Cornwall?
He is coming hither; now, in the night; in the haste
And Regan with him: — —

Lear II, 4, 299.
Glou. The king is in high rage.
Corn. Whither is he going?
Glou. He calls to horse; but will, I know not whither.

Lear IV, 4, 20.
Mess. News, Madam:
The British powers are marching hitherward.

Macbeth IV, 3, 133.
Mal. Whither indeed, before thy hereapproach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth. — —
(Nach der Schlegel-Tieckschen Uebersetzung „..... gerade im Begriffe aufzubrechen").

Ant. and Cleop. III, 5, 16.
Eno. — — Where 's Antony?
Eros. He 's walking in the garden — thus; and spurns
The rush that lies before him; — —

Ant. and Cleop. IV, 15, 58.
Ant. ... Now, my spirit is going; I can no more.

Ant. and Cleop. V, 2, 332.
Dol. Caesar, thy thoughts
Touch their effects in this: thyself art coming
To see performyd the dreaded act, which thou
So sought'st to hinder.

Coriol. II, 1, 159.
Men. — — God save your worships! Marius is coming home:
he has more cause to be proud. — —

Coriol. II, 2, 39.
First off. No more of him; he is a worthy man: make way,
They are coming.

Coriol. IV, 5, 250.
Third Serv. — — They are rising! they are rising!

Coriol. IV, 6, 57.
Mess. The nobles in great earnestness are going
All to the senate-house: some news is come,
That turns their countenances.

Coriol. IV, 6, 128.
Men. Here come the clusters.
And is Aufidus with him? You are they
That made the air unwholesome, when you cast
Your shrinking greasy caps in hooting at
Coriolanus' exile. Now he 's coming;
And not a hair upon a soldier's head
Which will not prove a whip: — —

Timon I, 1, 191.
Tim. Whither art going?

Timon I, 1, 270.
Sec. Lord. Thou art going to Lord Timon's feast?

Timon III, 1, 1.
Serv. I have told my lord of you; he is coming down to you.

Timon V, 2, 9.
Mess. ..... this man was riding
From Alcibiades to Timon's cave,
With letters of entreaty, ...

Pericles II, 2, 58.
Sim. — — But stay, the knights are coming.

Pericles IV, 4, 9.
Gow. ... Pericles
Is now thwarting again the wayward seas, — —

Temp. III, 2, 157.
Trin. The sound is going away; let 's follow it, and after do our work.

Henry VIII, II, 4, 121.
Cam. The queen is obstinate,
Stubborn to justice, apt to accuse it, and
Disdainful to be tried by 't: 't is not well.
She is going away.

Henry VIII, IV, 1, 36.
Sec. Gentl. The trumpets sound: stand close, the queen is coming.

Henry VIII, IV, 2, 162.
Kath. — — Say, his long trouble now is passing
Out of this world; tell him, in death I bless'd him,
For so I will. — —

Henry VIII, V, 4, 71.
Cham. Mercy o' me, what a multitude are here?
They grow still too; from all parts they are coming,
As if we kept a fair here! — —

Der nach Krüger IV § 2361 seltene Fall der progressiven Form im Partizip liegt vor in

Cymbel. III, 6, 61.
Imo. — — I have a kinsman who
Is bound for Italy; he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fallen in this offence.

B) Das Imperfektivum bei anderen Verben.

L. L. L. V, 2, 707.
Moth. — — Do you not see, Pompey is uncasing for the combat? — —

T. Gentl. I, 3, 51.
Ant. How now! what a letter are you reading there?

Sonnets LXIII, 6.
And all those beauties whereof now he's king
Are vanishing or vanish'd out of sight, — —

Sonnets CLIV, 7.
And so the general of hot desire
Was sleeping by a virgin hand disarm'd.

Romeo III, 5, 198.
Jul. Is there no pity sitting in the clouds,
That see into the bottom of my grief?

Merch. of Ven. V, 1, 89.
Por. That light we see is burning in my hall.

Merch. of Ven. V, 1, 304.
Gra. ... But were the day come, I should wish it dark,
That I were couching with the doctor's clerk.

Henry IV/A, III, 3, 226.
Prince ... The land is burning; Percy stands on high;
And either we or they must lower lie.

As you III, 2, 303.
Jaq. By my troth, I was seeking for a fool when I found you.

Caesar, IV, 1, 40.
Ant. — — And now. Octavius,
Listen great things: — Brutus and Cassius
Are levying powers: we must straight make head:
Therefore, let our alliance be combined, — —

Tr. and Cres. I, 2, 48.
Pan. What were you talking of when I came? Was Hector armed, and gone, ere you came to Ilium? Helen was not up, was she?
Cres. Hector was gone; but Helen was not up.
Pan. Even so: Hector was stirring early.
Cres. That were we talking of, and of his anger.

Tr. and Cres. III, 2, 31.
Pan. She 's making her ready; she 'll come straight: you must be witty now. — —

Tr. and Cres. III, 3, 95.
Achil. What are you reading?

Tr. and Cres. V, 2, 182.
Aene. I have been seeking you this hour, my lord:
Hector, by this, is arming him in Troy;
Ajax, your guard, stays to conduct you home.

Hamlet II, 1, 58.
Pol. — — There was a'gaming; there o'ertook in 's rouse;
There falling out at tennis: — —

Hamlet III, 3, 73.
Ham. Now might I do it pat, now he is praying; — —
(So ist in Fol. zu lesen; Q. 2 liest "is a-praying").

Othello I, 1, 116.
Jago. I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with the two backs.

Othello III, 1, 44.
Emil. Good morrow, good lieutenant: I am sorry
For your displeasure; but all will sure be well.
The general and his wife are talking of it;
And she speaks for you stoutly: — —

Othello IV, 1, 137.
Cas. — — I was the other day talking on the sea-bank with certain Venetians; and thither comes the bauble, and, by this hand, she falls me thus about my neck ...

Lear I, 2, 30.
Glou. What paper were you reading?

Ant. and Cleop. III, 2, 2.
Eno. They have dispatch 'd with Pompey, he is gone;
The other three are sealing. Octavia weeps
To part from Rome; Caesar is sad; and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.

Ant. and Cleop. III, 6, 65.
Caes. Now, my most wronged sister; Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore; who now are levying
The kings o'the earth for war: — —

Coriol I, 3, 55.
Val. — — What are you sewing here? A fine spot, in good faith. How does your little son?

Timon II, 2, 71.
Fool. She's e'en setting on water to scald such chickens as you are. — —

Timon III, 2, 54.
Luc. — — I was sending to use Lord Timon myself, these gentlemen can witness; — —
(„Ich war gerade im Begriffe .....").

Es liegt hier ein Fall des Imperfektums de conatu vor. „Von dem Imperfekt der noch nicht vollendeten Handlung ist es nur ein Schritt bis zum Imperfekt der begonnenen Handlung, welche überhaupt nicht zur Vollendung kommt. Diese Handlung wird im Lateinischen durch das imperfectum de conatu ausgedrückt, im Französischen durch das imparfait, im Englischen entsprechend durch die periphrastische Form des Imperfekts". (Marinoff).

Timon IV, 3, 492.
Tim. ..... Pity 's sleeping:
Strange times, that weep with laughing, not with weeping!

Cymbel V, 5, 292.
Gui. — — the wrongs he did me
Were nothing prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me: I cut off's head;
And am right glad, he is not standing here
To tell this tale of mine.

Temp. III, 3, 23.
Seb. — — There is one tree, the phoenix' throne, one phoenix
At this hour reigning there.

Henry VIII, IV, 2, 105.
Mess. — — There is staying
A gentleman, sent from the king, to see you.

C) Der Gebrauch von "to be going to + Infinitiv" und "to be about", "to be at point".

"To be going to" hat sich im Laufe der Entwicklung von seiner ursprünglichen Bedeutung: „auf dem Wege sein" losgelöst und die allgemeinere Bedeutung von „im Begriffe sein", „beabsichtigen, etwas zu tun" angenommen. Es dient also zur Angabe der unmittelbar bevorstehenden Zukunft. Es kann auch, wie im Kapitel I gezeigt wurde, die aus der bewußten Absicht des Sprechenden hervorgehende Verbalhandlung bezeichnen (Desiderativum). Bei Shakespeare hat es noch durchweg die sinnlich anschauliche Bedeutung: „auf dem Wege sein".

Aronstein, S. 47: „Wo wir "to be going + Infinitiv" finden, ist immer von einem wirklichen Gehen, einer Bewegung zum Ziele die Rede".

Akerlund bringt zwar ein Beispiel (M. Wives IV, 3, 3) mit der heutigen Bedeutung, aber er sagt vorsichtig: "It is worth noting that ..... the idea of motion may still be attached to the verb going". Für „im Begriffe sein, etwas zu tun" finden wir bei Shakespeare "to be about", "to be at point to".

Beispiele.

Tit. Ant. IV, 3, 91.
Clo. — — Why, I am going with my pigeons to the tribunal plebs, to take up a matter of brawl bitwixt my uncle and one of the emperial's men.

Rich. III, I, 3, 340.
Glou. — — How now, my hardy, stout, resolved mates!
Are you now going to dispatch this thing?

T. Gentl. III, 1, 51.
Duke. Sir Valentin, whither away so fast?
Val. Please it your grace, there is a messenger
That stays to wear my letters to my friends,
And I am going to deliver them.

M. Wives, IV, 3, 1.
Bard. Sir, the Germans desire to have three of your horses: the duke himself will be to-morrow at court, and they are going to meet him.

Meas. III, 1, 192.
Duke. — — How will you do to content this substitute, and to save your brother?
Isab. I am now going to resolve him: I had rather my brother die by the law, than my son should be unlawfully born. — —

Cymbel. I, 6, 55.
Pis. I was going, sir,
To give him welcome.

W. Tale, V, 2, 186.
Clo. ... Hark! the kings and the princes, our kindred, are going to see the queen's picture. Come follow us: we'll be thy good masters.

Beispiele mit "to be about" und "to be at point".

(Vgl. im modernen Englisch: Shaw, Candida III, p. 187 (Tauchnitz Edition): "She is about to protest: he raises his hand to silence her, exclaming .....")

Henry IV/A, I, 3, 22.
King. You were about to speak.

Much Ado, IV, 1, 85.
Beat. You have stayed me in a happy hour: I was about to protest, I loved you.

As you II, 3, 20.
Adam. — — I will not call him son
Of him I was about to call his father — —

All's well IV, 5, 72.
Laf. — — And I was about to tell you, ...

Tr. and Cres. I, 1, 34.
Tro. I was about to tell thee: .....

Hamlet I, 1, 147.
Ber. I was about to speak, when the cock crew.

Hamlet II, 1, 50.
Pol. And then, sir, does he this — he does — what was I about to say?
By the mass, I was about to say something.

Coriol. III, 1, 189.
Men. What is about to be?

Cymbel. I, 6, 91.
Jach. — — I was about to say .....

W. Tale II, 1, 64.
Leon. You, my lords,
Look on her, mark her well; be but about
To say, "she is a goodly lady", ...

W. Tale, IV, 4, 453.
Per. — — I was not much afeard; for once or twice,
I was about to speak .....

Henry VIII, II, 4, 70.
Q. Kath. Sir, I am about to weep.

Hierhin gehören auch:

Henry VI/B, II, 1, 145.
Simp. Alas! master, I am not able to stand alone:
You go about to torture me in vain.

Mids. N. Dr. IV, 1, 204.
Bot. ..... man is but an ass, if he go about to expound this dream.

Beispiele für "to be at point".

Vgl. im modernen Englisch "to be on the point of".

Shaw, Candida, I, p. 143 (Tauchnitz Edition).
Marchbanks: He beamed all over and touched his hat when Morell gave him two shillings. I was on the point of offering him ten.

Lear III, 1, 31.
Kent. ..... who already,
Wise in our negligence, have secret feet
In some of our best ports, and are at point
To show their open banner.

Coriol. III, 1, 194.
Sic. You are at point to lose your liberties: — —

Coriol. V, 4, 63.
Sic. They are near the city?
Sec. Mess. Almost at point to enter.

Cymbel. III, 1, 30.
Queen. — — The fam'd Cassibelan, who was once at point .... to master Caesar's sword.

Cymbel. III, 6, 15.
Imo. — — Now I thing on thee,
My hunger 's gone; but even before, I was
At point to sink for food. — —

D) Das Imperfektivum nach as, while, when, where und in Relativsätzen.

Shakespeare liebt es, die progressive Form nach "as, while, when und where" und in Relativsätzen anzuwenden. Das ist leicht erklärlich, denn in diesen Sätzen tritt der Charakter des Imperfektivums ganz deutlich hervor.

I. Das Imperfektivum nach "as".

1. Bei den Verben der Bewegung.

Romeo V, 3, 184.
Third Watch. Here is a friar, that trembles, sighs, and weeps:
We took this mattock and this spate from him,
As he was coming from this churchyard side.

Caesar II, 1, 329.
Bru. — — What it is, my Cassius,
I shall unfold to thee, as we are going
To whom it must be done.

Tr. and Cres. V, 10 (Bühnenanweisung).
As Troilus is going out, enter, from the other side, Panderus.

Henry VIII, V, 1, (Bühnenanweisung nach der Deliusausgabe).
As Lovell is going out, enter the king and the duke of Suffolk.

2. Bei anderen Verben.

Henry VI/B, I, 3, 193.
Pet. By these ten bones, my lords, he did speak them to me in the garret one night, as we were scouring my lord of York's armour.

Taming III, 2, 172.
Gre. — — "A health!" quoth he, as if
He had been aboard, carousing to his mates
After a storm; quaff'd off the muscadel
And threw the sops all in the sexton's face;
Having no other reason,
But that his beard grew thin and hungerly,
And seem'd to ask him sops as he was drinking. — —

Henry IV/A, II, 2, (Bühnenanweisung).
As they are sharing, the Prince and Poins set upon them; they all run away; — —

Henry IV/A, II, 4, 199.
Gads. As we were sharing, some six or seven fresh men set upon us.

Henry IV/B, II, 1, 98.
Host. ..... thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife.

Henry IV/B, IV, 1, 210.
Arch. ... So that this land, like an offensive wife
That hath enraged him on to offer strokes,
As he is striking, holds his infant up,
And hangs resolved correction in the arm
That was uprear'd to execution.

Much Ado I, 3, 60.
Bora. Being entertained for a perfumer, as I was smoking in a musty room, comes me the prince and Claudio, hand in hand, in sad conference: — —

As you IV, 3, 7.
Sil. — — My gentle Phebe bid me give you this:
I know not the contents; but as I guess
By the stern brow and waspish action
Which she did use as she was writing of it,
It bears an angry tenour: — — (s. S. 60).

Hamlet II, 1, 77.
Oph. My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced;
No hat upon his head; his stockings foul'd, ...
..... he comes before me.

II. Das Imperfektivum nach "while".

1. Bei den Verben der Bewegung.

Rich. II, III, 2, 47.

K. Rich. . . . So, when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east,
This treasons will sit blushing in his face, . . .

W. Tale, V, 1, 187.

Lord. I speak amazedly; and it becomes
My marvel and my message. To our court
Whiles he was hastening, in the chase, it seems
Of this fair couple, meets he on the way
The father of this seeming lady and
Her brother, having both their country quitted
With this young prince.

2. Bei anderen Verben.

Henry VI/B, III, 2, 346.

Queen . . . So, get thee gone, that I may know my grief;
'T is but surmised whiles thou art standing by,
As one that surfeits thinking on a want. — —

Romeo I, 1, 120.

Ben. While we were interchanging thrusts and blows,
Came more and more and fought on part and part,
Till the prince came, who parted either part.

All's well V, 3, 81.

King. Now, pray you, let me see it; for mine eye,
While I was speaking, oft was fasten'd to't. — —

Tr. and Cres. III, 3, 132.

Achil. . . . O heavens, what no men do,
While some men leave to do!
How some men creep in skittish fortune's hall,
Whiles others play the idiots in her eyes!
How one man eats into another's pride,
While pride is feasting in his wantonness! — —

Macbeth, I, 7, 54.

Lady M. I have given suck, and know
How tender 't is to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Cymbel. I, 6, 132.

Jach. Should he make me
Live, like Diana's priest, betwixt cold sheets,
Whiles he is vaulting variable ramps,
In your despite, upon your purse? Revenge it! — —

Hierher gehören auch:

Rich. II, V, 5, 58.

K. Rich. ..... but my time
Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his jack o' the clock. — —

Vergl. Wendt, S. 18, wonach Verben wie 'to remain, to keep, to stand, to get' an die Stelle von 'to be' treten können.

Henry V, I, 2, 105.

Cant. ... Edward the black prince,
Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling, to behold his lion's whelp
Forage in blood of French nobility. — —

Temp. II, 1, 310.

Seb. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions: — —

Henry VIII, IV, 2, 77.

Kath. ... Good Griffith,
Cause the musicians play me that sad note
I named my knell, whilst I sit meditating
On that celestial harmony I go to.

III. Das Imperfektivum nach "when".

Merch. of Ven. V, 1, 102.

Por. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren. — —

Much. Ado II, 3, 142.

Leon. O! — When she hat writ it, and was reading it over, she found Benedick and Beatrice between the sheet?

Coriol. II, 1, 81.

Men. — — When you are hearing a matter, between party and party, if you chance to be pinched with the colic, you make faces like mummers; set up the bloody flag against all patience; .....

(Vgl. auch Meas. II, 2, 1).

("To hear" in seiner ursprünglichen Bedeutung "hören" ist punktuell und erscheint als solches im allgemeinen nicht in der progressiven Form. Hier bedeutet es soviel wie "verhören", "untersuchen"; to attend judicially, to try in a court of law (Schmidt, Shakespeare-Lexikon S. 524)).

W. Tale IV, 4, 246.

Clo. ..... Is there no milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but must you be tittle-tattling before all our guests? — —

IV. Das Imperfektivum nach "where"

findet sich in folgendem Beispiel:

T. Gentl. III, 1, 140.

Duke. My thoughts do harbour with my Silvia nightly,
And slaves they are to me that send them flying:
O could their master come and go as lightly,
Himself would lodge where senseless they are lying! — —

V. Das Imperfektivum in Relativsätzen.

1. Bei den Verben der Bewegung.

Romeo I, 5, 132.

Jul. What's he that now is going out of door?

W. Tale IV, 3, 84.

Aut. No, good sweet Sir; no, I beseech you, Sir: I have a kinsman not past three quaters of a mile hence, unto whom I was going: I shall have money, ore anything I want: — —

Henry, VIII, II, 4, 211.

Lin. So please your heighness,
The question did at first so stagger me,
. . . . . that I committed
The daring'st counsel which I had to doubt;
And did entreat your heighness to this course,
Which you are running here.

Henry VIII, III, 2, 136.

King. Good my lord,
You are full of heavenly stuff, and bear the inventory
Of your best graces in your mind; the which
You were now running o'er: — —

2. Bei anderen Verben.

Sonnets XXIV, 7.

Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes.

T. Gentl. IV, 2, 120.

Pro. Madam, if your heart be so obdurate,
Vouchsafe me yet your picture for my love,
The picture that is hanging in your chamber; — —

Taming II, 1, 374.

Gre. Two thousand ducats by the year of land!
My land amounts not so much in all:
That she shall have; besides an argosy,
That now is lying in Marseilles' road. — —

Venus and Adonis 281.

And this I do to captivate the eye
Of the fair breeder that is standing by.

Lucrece 1088.

'O eyes of eyes,
Why pry'st thou through my window? leave thy peeping:
Mock with thy tickling beams eyes thatare sleeping.

Lucrece 1270.

'My girl', quoth she, 'on what occasion break
Those tears from thee, that down thy cheeks are raining?

Ceasar II, 1, 106.

Casca. — — Here, as I point my sword, the sun arises,
Which is a great way growing on the south
Weighing the useful season of the year. — —

Hamlet II, 2, 499.

First Play. . . . . for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd in the air to stick: — —

Cymbel. IV, 1, 16.

Clo. — — Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off; . . .

W. Tale III, 2, 149.

Paul. This news is mortal to the queen: Look down
And see what death is doing.

W. Tale IV, 4, 143.

Flo. . . . . each your doing
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.

E. Das Imperfectivum in zusammengesetzten Zeiten.

(Vgl. hierzu die Umschreibung in intensiver Bedeutung S. 25).

Taming II, 1, 77.

Gre. — — To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar (presenting Lucencio) that hath been long studying at Reims; — —

Tr. and Cr.: V, 2, 182.

Aene I have been seeking you this hour, my lord:
Hector, by this is arming him in Troy,
Ajax, your guard, stays to conduct you home.

Merch. of Ven. V, 1, 114.

Por. We have been praying for our husband's healths,
Which speed, we hope, the better for our lords,
Are they returned?

Othello III, 2, 3.

Oth. — — That done, I will be walking on the works; — —

Othello III, 3, 41.

Des. How, now, my lord!
I have been talking with a suiter here,
A man that languishes in your displeasure.

Cymbel. II, 2, 44.

Jach. — — She hath been reading late
The tale of Tereus; here the leaf 's turn'd down,
Where Philomel gave up. — —

Henry VIII, III, 2, 174.

Wol. — — For your great graces
Heap'd upon me, poor undeserver, I
Can nothing render but allegiant thanks,
My prayers to heaven for you, my loyalty,
Which ever has and ever shall be growing
Till death, that winter kill it.

Kapitel V.

Die a-Formen.

Neben der gebräuchlichen Form der imperfektiven Aktionsart stehen die sogen. a-Formen gerundialen Ursprungs: entstanden aus der Form to be + in, on, at + Gerundium, z. B.

Hamlet III, 3, 88.

Haml. Up, sword, and know thou a more horrid hend:
When he is drunk, asleep, or in his rage,
Or in the incestuous pleasures of his bed,
At gaming, swearing; or about some act
..... Then, trip him, ...

Durch Wegfall des "a" kam es zu einer Angleichung an die gewöhnliche Form der imperfektiven Aktionsart (vgl. Deutschbein: System, § 36, Anm. 5). So erklärt sich die Umschreibung mit passiver Bedeutung: the house is building. Dieselbe Erklärung gibt auch das "N. E. D.": In such expressions as "the ark was building", the last word was originally the gerund or verbal substantive, and the full expression was "the ark was a-building or in building". Vgl. auch Krüger, § 2370: "In der alten Sprache sagte man: Forty and six years was this temple in building = in process of building". Akerlund (Englische Studien, 47, 321 ff.) nimmt zweifachen Ursprung der passiven Bedeutung der ing-Form an:

1. aus be + a (in) + ing.
2. aus be + ing in den Fällen, wo das Verb sowohl transitive als auch intransitive Bedeutung hatte, z. B. a storm is brewing.

In letzterem Falle z. B. konnte to brew völlig intransitiven Charakter annehmen, mit "to arise" zusammenfallen und dessen Bedeutung annehmen, sodaß der Unterschied zwischen Form und Bedeutung von "to be brewing" nicht mehr gefühlt wurde. Von hieraus soll dann die passive Form auch auf andere Fälle übertragen worden sein, schließlich auf solche, bei denen der transitive Charakter im Vordergrund stand. Er läßt allerdings offen, ob bei dieser Entwicklung ein Einfluß der Form "a + ing" vorlag oder nicht.

Diese passive Bedeutung der progressiven Form wird außerordentlich selten gebraucht. Akerlund hat bei seinen Dialektstudien kein einziges Beispiel gefunden, ebenso ist ihm kein Beispiel im Alt- und Frühmittelenglischen begegnet.

Beispiele aus dem 17. bis 19. Jahrhundert:

The Diary of Samul Pepys, II, 75:
While his new house is making fit for him.
II, 340.
And while breakfast was providing, I went forth.
Swift, Gull. Trav. II, 2.
I guessed there was some mischief contriving.
Chesterfield, Lett. XXIV, 746.
What had he else to do there, but to mind what was doing.
Fielding, Jones I, 356.
While dinner was preparing.
Dickens, Nick. I, 130.
While it (the anectode) was relating.
Kipling, Sold. Three, 198.
While this scheme was maturing.

Beispiele bei Shakespeare:

Merch. of Ven. II, 2, 199.
Gra. — — If I do not put on a sober habit,
Talk with respect .....
Nay more, when grace is saying, hood mine eyes
Thus with my hat ..... never trust me more.
Hamlet III, 2, 93.
Hor. — — If he steal aught the whilst this play is playing,
And 'scape detecting, I will play the theft.
Ant. and Cleop. I, 2, 199.
Ant. ..... much is breeding,
Which, like the courser's hair, hath yet but life,
And not a serpent's poison. — —
W. Tale I, 2, 370.
Pol. ..... even now I met him
With customary compliment; when he,
....., speeds from me and
So leaves me to consider what is breeding
That changes thus his manners.
Temp. II, 2, 18.
Trin. Here's neither bush nor shrub to bear off
any weather at all, and another storm brewing; — —

Im 17. und 18. Jahrhundert sind die "a-Formen" noch sehr gebräuchlich (vgl. die Beispiele bei Bergeder). Heute findet man sie noch in der Volkssprache und hier und da bei Schriftstellern, wenn sie bewußt altertümliche Formen pflegen oder volkstümlich sprechen.

Rich. III, II, 4, 18.
Duch. — — He was the wretched 'st thing, when he was young,
So long a-growing, and so leisurely,
That, if his rule were true, he should be gracidus.

Rich. III, III, 6, 5.
Scriv. — — Eleven hours I spent to write it over,
For yesternight by Catesby was it brought me;
The precedent was full as long a-doing: — —

L. L. L. I, 1, 97.
Biron. The spring is near, when green geese are a-breeding.

L. L. L. V, 2, 589.
Cost. — — But there are Worthies a-coming will speak their mind in some other sort.

Merch. of Ven. II, 5, 17.
Shylock. — — There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

M. Wives IV, 2, 6.
Fal. — — But are you sure of your husband now?
Mrs. Ford. He 's a-birding, sweet Sir John.

Much Ado III, 2, 105.
D. John. I came hither to tell you; and cirsumstances shortened (for she has been too long a-talking), the lady is disloyal.

Hamlet, I, 3, 117.
Pol. ... these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. — —

Hamlet III, 3, 73. (Q. 2).
Ham. Now might I do it pat; now a is a-praying.
(Folio hat an dieser Stelle "now he is praying").

Lear V, 3, 274.
Lear — — I kill'd the slave that was a-hanging thee.

Macbeth III, 4, 32.
Lady M. My royal lord,
You do not give the cheer: the feast is sold,
That is not often vouch'd, while 't is a-making,
'T is given with welcome: — —

Coriol. IV, 2, 3.
Bru. Now we have shown our power
Let us seem humbler after it is done,
Than when it was a-doing.

Henry VIII, I, 3, 50.
Cham. Sir Thomas,
Whither were you a-going?

Henry VIII, III, 2, 352.
Wol. — — This is the state of man: to-day he puts forth
The tender leaves of hope; to-morrow blossoms,
.....
The third day comes a frost, a killing frost,
And — when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls, as I do. — —

Daneben stehen, ebenfalls als Reste der alten Gerundivkonstruktion, in-Formen + of, die als Uebergangsformen aufzufassen sind.

Merch. of Ven. I, 3, 54
Shy. I am debating of my present store,
And by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. — —

M. Wives IV, 6, 26.
Fent. — — Now, Sir,
Her mother
. . . . . hath appointed
That he shall likewise shuffle her away,
While other sports are tasking of their minds, — —

As you IV, 3, 8.
Sil. — — I know not the contents; but, as I guess
By the stern brow and waspish action
Which he did use as she was writing of it,
It bears an angry tenour: pardon me;
I am but as a guiltless messenger.

Meas. II, 2, 1.
Serv. He 's hearing of a cause; he will come straight:
I'll tell him of you.

Ant. and Cleop. IV, 6, 20.
Sold. Enobarbus, Antony
Hath after thee sent all thy treasure, with
His bounty overplus: the messenger
Came on my guard; and at thy tent is now
Unloading of his mules.

Timon V, 1, 188.
Tim. Why, I was writing of my epitath;
It will be seen to-morrow: my long sickness
Of health and living now begins to mend,
And nothing brings me all things. — —

Kapitel VI.

Konkurrierende Konstruktionen.

A) to be + in, on, at + Substantivum.

Unter der Bezeichnung "konkurrierende Konstruktionen" versteht man die Verbindung: Präposition (in, on, at) + Verbalabstraktum, die, wie die progressive Form, die kursive Aktionsart ausdrückt. Die Verbalhandlung wird dadurch in vielen Fällen anschaulicher und nähert sich so dem Intensivum. Das Neu-Englische kennt die Verbindung "in, at + Verbalabstraktum" nur in festen

Formeln (to be at work, at prayer, in study), während Bildungen mit "on" häufiger gebraucht werden: to be on the march, on a journey, on the watch, on a visit usw. Vgl. darüber Deutschbein, Handbuch, § 10.

Henry VI A, I, 2, 118.
Reig. My lord, methinks, is very long in talk.

Henry VI B, I, 4, 76.
York — — The king is now in progress towards Saint Alban's — —;

T. Gentl. I, 3, 88.
Pan. Sir Proteus, your father calls for you:
He is in haste; therefore I pray you, go.

Taming IV, 3, 71.
Pet. When you are gentle, you shall have one too
And not till then.
Hor. That will not be in haste.

Romeo II, 5, 12.
Jul. Had she affections, and warm youthful blood,
She would be as swift in motion as a ball.

M. Wives I, 4, 174.
Fent. Well, farewell; I am in great haste now.

M. Wives V, 1, 25.
Fal. — — I am in haste: go along with me . . . . . .

Much Ado I, 1, 106.
Bene. Were you in doubt, Sir, that you asked her?

Much Ado I, 1, 179.
Claud. Thou thinkest I am in sport: I pray thee tell me truly how thou likest her.

Much Ado III, 5, 53.
Leon. Take their examination yourself and bring it me:
I am in great haste, as may appear unto you.

As you IV, 2, 9.
Jaq. Singit: 't is no matter how it be in tune, so it make noise enough.

Tr. and Cres. II, 3, 39.
Patr. What! art thou devout? wast thou in prayer?

Tr. and Cres. IV, 5, 113.
Agam. They are in action.

Othello II, 3, 224.
Jago. — — Thus it is, general:
Montano and myself being in speech,
There comes a fellow crying out for help;
And Cassio following him with determined sword
To execute upon him. — —

Lear II, 4, 299.
Glou. The king is in high rage.

Lear V, 3, 208.
Edg. — — Whilst I was big in clamour, came there in a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; — —

Coriol. IV, 6, 1.
Sic. We hear not of him, neither need we fear him;
His remedies are tame i' present peace
And quietness of the people, which before
Were in wild hurry. — —

Timon III, 6, 112.
Tim. — — What, all in motion? — —

Cymbel. III, 7, 1.
First Sen. This is the tenour of the emperor's writ:
That since the common men are now in action
'Gainst the Pannovians and Dalmatians,
. . . . . .
. . . . . ., that we do incite
The gentry to this business.

W. Tale IV, 4, 316.
Clo. — — my father and the gentleman are in sad talk,
And we'll not trouble them.

W. Tale V, 1, 82.
Paul. That
Shall be when our first queen 's again in breath,
Never till then.

W. Tale V, 3, 125.
Her. . . . . for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.

Tempest III, 1, 19.
Mir. — — My father
Is hard at study; pray now, rest yourself;
He 's safe for these three hours.

Tempest V, 1, 185.
Alon. What is this maid with whom thou wast at play? — —

Henry VIII, I, 2, 31.
Nor. — — The clothiers all, not able to maintain
The many to them longing, have put off
The spinsters, carders, fullers, weavers, who,
Unfit for other live, ...
. . . . . ., are all in uproar,
And danger serves among them.

Henry VIII, V, 1, 10.
Gar. Not yet, Sir Thomas Lovel. What 's matter?
It seems you are in haste. — —

Häufig ist die Konstruktion "to be in love". Sie bedeutet gegenüber der einfachen Form "to love" eine Verstärkung, etwa "verliebt sein". Die Verstärkung wird in einigen Fällen noch besonders hervorgehoben: "to be deep in love, horrible in love, many fathoms deep in love" usw. Vgl. aus dem modernen Sprachgebrauch:

Shaw, Candida, II p. 160 (Tauchnitz-Edition).

Candida. Why does Prossy condescent to wash up the things, and to peel potatoes and abase herself in all manner of ways for six shillings a week less than she used to get in a city-office? She is in love with you, James; that 's the reason. They 're all in love with you. And you are in love with preaching because you do it so beautifully.

Beispiele bei Shakespeare.

Henry VI/B, V, 2, 20.

York. With thy brave bearing should I be in love,
But that thou art so fast mine enemy.

Rich. III, III, 4, 14.

Buck. — — Lord Hastings, you and he are near in love.

Rich. III, IV, 4, 299.

K. Rich. — — A grandam's name is little less in love
Than is the doting title of a mother; — —

L. L. L. I, 2, 60.

Arm. I will here upon confess I am in love; and as it is base for a soldier to love, so am I in love with a base with a wench ..... I think I scorn to sigh: methinks I should outswear Cupid. Comfort me, boy: what great men have been in love?

Moth. Hercules, master,
.....
Samson, master: he was a man of good carriage, great carriage, for he carried the town-gates on his back like a porter, and he was in love.

Arm. O well — knit Samson! strong-jointed Samson! I do excel thee in my rapier, as much as thou didst me in carrying gates. I am in love too. — —

L. L. L. I, 2, 187.

Arm. — — Adieu valeur! rust, rapier! be still, drum! for your manager is in love .....

L. L. L. II, 1, 77.

Prin. God bless my ladies! are they all in love,
That everyone her own hath garnished
With such bedecking ornaments of praise?

L. L. L. III, 1, 42.

Moth. ..... by heart you love her, because your heart cannot come by her; in heart you love her, because your heart is in love with her; — —

L. L. L. IV, 3, 152.

Biron Ah, good my liege, I pray thee, pardon me:
Good heart! what grace hast thou, thus to reprove
These worms for loving, that are most in love? — —

L. L. L. IV, 3, 282.

King. But what of this? Are we not all in love?

Taming III, 1, 87.

Hor. But I have cause to pry into this pedant:
Methinks he looks as though he were in love: — —

T. Gentl. I, 1, 23.

Pro. That 's a deep story of a deeper love;
For he was more than over shoes in love.

Val. 'T is true, for you are over boots in love,
And yet you never swum the Hellespont.

Prot. Over the boots? nay, give me not the boots.

Val. No, I will not, for it boots thee not.

Prot. What?

Val. To be in love, where scorn is bought with groans; — —

T. Gentl. II, 1, 17.

Val. Why, how know you that I am in love?

T. Gentl. II, 1, 81.

Speed Your own present folly and her passing deformity: for he, being in love, could not see to garter his hose, and you, being in love, cannot see to put on your hose.

Val. Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes.

Speed. True, Sir, I was in love with my bed.

T. Gentl. III, 1, 264.

Launce. — — He lives not now that knows me to be in love; yet I am in love; but a team of horse shall not pluck that from me; nor who't is I love; — —

T. Gentl. III, 2, 88.

Duke This discipline shows thou hast been in love.

Romeo I, 1, 174.

Rom. Out of her favour, where I am in love.

Romeo III, 2, 20.

Jul. — — Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine,
That all the world will be in love with night, . . .

Mids. N. Dr. II, 1, 260.

Obe A sweet Athenian lady is in love
With a disdainful youth: . . . . . .

Mids. N. Dr. III, 2, 6.

Puck My mistress with my master is in love. — —

Merch. of Ven. I, 1, 46.

Salar. Why, then you are in love.

Ant. Fie, fie!

Salar. Not in love neither? Then let's say you are sad,
Because you are not merry: . . . . . .

Henry IV/A, V, 4, 103.

Prince. — — Poor Jack, farewell!
I could have better spared a better man,
O, I should have a heavy miss of thee,
If I were much in love with vanity! — —

M. Wives I, 4, 108.

Quick . . . . . but notwithstanding, — to tell you in your ear; I could have no words of it — my master himself is in love with Mistress Anna Page: . . . . . .

Much Ado I, 1, 211.

Bene. You hear, Count Claudio: I can be secret as a dumb man, I would have to think so, but on my allegiance, mark you this, on my allegiance. He is in love.

Much Ado, II, 3, 42.

Bene. By my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her.

Much Ado II, 3, 92.

D. Pedro. — — Come hither, Leonarto. What was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick?

Much Ado III, 2, 17.

Claud. I hope he be in love
..... Yet say I he is in love
..... If he be not in love with some woman, there is no believing old signs: He brushes his hat o' mornings; what should that bode?

D. Pedro. Hath any man seen him at the barber's?

Claud. No, but the barber's man hath been seen with him, and the old ornament of his cheek hath already stuffed tennis-balls.

D. Pedro. Nay, he rubs himself with civet; can you smell him out by that?

Claud. That's as much to say, the sweet youth 's in love.

D. Pedro. The greatest note of it is his melancholy.

Claud. And when was he wont to wash his face?

D. Pedro. Yea, or to paint himself? for the which, I hear what they say of him.

Claud. Nay, but his jesting spirit; which is now crept into a lute string, and now governed by stops.

D. Pedro. Indeed, that tells a heavy tale for him: conclude, conclude, he is in love.

Much Ado, III, 4, 80.

Marg. — — You may think, perchance, that I think you are in love; nay, by 'r lady, I am not such a fool to think what I list; ....., I cannot think, if I would think my heart out of thinking, that you are in love or that you will be in love or that you will be in love or that you can be in love. — —

As you, II, 4, 46.

Touch. — — I remember, when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile; — —

As you, III, 2, 299.

Jaq. The worst fault you have, is to be in love.

As you, III, 2, 416.

Ros. But are you so much in love as your rhymes speak?

As you, III, 2, 420.

Ros. Love is merely a madness, and I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. — —

As you, III, 4, 28.

Ros. Not true in love?

Cel. Yes, when he is in; but I think he is not in.

As you, IV, 1, 209.
Ros. O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! — —

As you, IV, 1, 216.
Ros. No, that same wicked bastard of Venus that was begot of thought, conceived of spleen, and born of madness, that blind rascally boy, that abuses every one's eyes, because his own are out, let him be judge how deep I am in love. — —

Tw. Night, II, 3, 178.
Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

Tr. and Cres., I, 3, 287.
Agam. — — And may that soldier a mere recreant prove,
That means not, hath not, or is not in love! — —

Tr. and Cres., III, 1, 106.
Pan. My niece is horrible in love with a thing you have, sweet queen.

Tr. and Cres. III, 3, 193.
Ulyss. — — 'T is known, Achilles, that you are in love
With one of Priam's daughters.

Meas. I, 3, 176.
Lucio. I warrant you it is: and thy head stands so tickle on thy shoulders that a milkmaid, if she be in love, may sigh it off. — —

Othello, II, 1, 216.
Jago. — — Come hither. If thou be valiant, — as, they say, base men being in love have then a nobility in their natures more than is native to them, — list me. — —

Othello IV, 3, 26.
Des. My mother had a maid call'd Barbara:
She was in love, and he she loved proved mad
And did forsake her: .....

W. Tale IV, 4, 233.
Clo. If I were not in love with Mopsa, thou shouldst take no money of me; but being enthralled as I am, it will also be the bondage of certain ribbons and gloves.

B) Adjektiva in prädikativer Verwendung zur Wiedergabe der imperfektiven Aktionsart.

Es handelt sich um die Verbindung a + Verbalabstraktum wie "alive, asleep" usw. Das eigentümliche dieser Adjektiva ist, daß sie nie attributiv gebraucht werden können. Das beruht darauf, daß sie eine Zwischenstellung zwischen dem ein dauerndes Merkmal bezeichnenden Adjektiv und dem ein vorübergehendes Merkmal bezeichnenden Verb haben. Sie treten daher stets in der Zwischenform eines prädikativen Adjektives auf: to be asleep, to be alive, to be awake, to be affot (vgl. Handbuch, § 97).

Tit. Ant. V, 3, 123.
Marc. ... The villain is alive in Titus' house, — —

Henry VI/B, IV, 4, 41.
Queen. Ah, were tfie duke of Suffolk now alive.
Theese Kentish rebells would be soon appeased! — —

Henry VI/B, IV, 7, 137.
Cade. — — Let them kiss one another, for they loved well when they were alive. — —

Rich. III, I, 2, 91.
Glou. I did not kill your husband.
Anne. Why, then he is alive.

Rich. III, II, 2, 5.
Girl. Why do you look on us, and shake your head,
And call us wretches, orphans, castaways,
If that our noble father be alive?

Rich. III, IV, 4, 472.
K. Rich. — — What heir of York is there alive but we?

T. Gentl. II, 6, 27.
Pro. — — I will forget that Julia is alive,
Remembering that my love to her is dead; — —

Romeo III, 3, 135.
Fri. ... What, rouse thee, man! thy Juliet is alive, — —

John V, I, 37.
K. John. Would not my lords return to me again,
After they heard your Arthur was alive?

Merch. of Ven. II, 2, 74.
Gob. — — I pray you, tell me, is my boy .... alive or dead?

Henry IV/A, III, 1, 173.
Mort. ... I warrant you, that man is not alive .....

Henry IV/A, V, 1, 89.
Prince. — — I do not think, a braver gentleman,
..... is now alive
To grace this latter age with noble deeds. — —

Henry IV/A, V, 3, 52.
Fal. Nay, before God, Hal, if Percy be alive, thou get'st not my sword; — —

Henry IV/A, V, 3, 58.
Fal. Well, if Percy be alive I'll pierce him. — —

Henry IV/A, V, 4, 137.
Prince. — — Art thou alive?
Or is it fantasy that plays upon our eyes — —

Henry IV/A, V, 4, 156.
Fal. — — if the man were alive and would deny it, 'zounds, I would make him eat a piece of my sword.

Henry IV/A, V, 5, 7.
King. — — A noble earl and many a creature alse
Had been alive this hour,
If like a Christian thou hadst truly borne
Betwixt our armies true intelligence.

Henry IV/B, III, 2, 210.
Shal. Ila, it was a merry night. And is Jane Nightwork alive?

Henry V, IV, 7, 127.
Will. An't please your majesty 't is the gage of one that I should fight withal, if he be alive.

Caesar I, 2, 295.
Casca. Ay, if I be alive and your mind hold and your dinner worth the eating.

Caesar V, 4, 30.
Ant. — — Go on,
And see whe ther Brutus be alive or dead; — —

All's well IV, 5, 4.
Laf. ..... your daughter-in law had been alive at this hour, and your son at home, more advanced by the king than by that red-tailed humble-bee I speak of.

Meas. III, 2, 239.
Duke. — — There is scarce truth enough alive to make societies secure; but security enough to make fellowship accurst.

Othello III, 3, 472.
Oth. — — Within these three days let me hear you say,
That Cassio 's not alive.

Othello IV, 1, 68.
Jago. — — there's millions now alive,
That nightly lie in those unproper beds ...

Lear V, 1, 61.
Edm. — — And hardly shall I carry out my side,
Her husband being alive. — —

Lear V, 3, 230.
Alb. Produce their bodies, be they alive or dead: — —

Macbeth III, 4, 102.
Mach. — — Take any shape but that, and my firm nerves
Shall never tremble; or be alive again,
And dare me to the desert with thy sword; — —

Timon IV, 3, 372.
Tim. — — Choler doth kill me, that thou art alive; — —

Pericles III, 2, 98.
Cer. She is alive; — —

Cymbl. III, 3, 80.
Bel. — — These boys know little they are sons to the king;
Nor Cymbeline dreams that they are alive. — —

Cymbel. IV, 2, 251.
Gui. Pray you, fetch him hither;
Thersites' body is as good as Ajax',
When neither are alive.

Cymbel IV, 2, 359.
Cap. He is alive, my lord.

W. Tale III, 2, 120.
Her. The Emperor of Russia was my father:
O that he were alive, and here beholding
His daughter's trial! .....

Temp. II, 1, 231.
Ant. Although this lord of weak remembrance, this,
..... hath here almost persuaded, —
..... the king, his son's alive,
't is as impossible that he 's undrown'd,
As he that sleeps here swims.

2. Beispiele mit asleep.

Henry VI/A, III, 2, 122.
Tal. — — I think her old familiar is asleep: — —

Henry VI/B, I, 1, 249.
York. — — Watch thou, and wake, when others are asleep, — —

T. Gentl. IV, 2, 135.
Jul. Host, will you go?
Host. By my halidom I was fast asleep.

Romeo IV, 5, 8.
Nurse. — — Marry, and amen, how sound is she asleep! — —

Mids. N. Dr.. II, 1, 17.
Obe. Having once this juice,
I'll watch Titania when she is asleep, ...

Henry IV/A, IV, 3, 22.
Ver. — — And now their pride and mettle is asleep,
Their courage with hard labour tame and dull, — —

Henry IV/B, III, 1, 4.
King. — — How many thousand of my poorest subjects
Are at this hour asleep! — —

Much Ado, III, 3, 71.
Watch. How if the nurse be asleep and will not hear us?

Tw. Night I, 5, 150.
Mal. — — I told him you were asleep: — —

Caesar V, 5, 32.
Bru. — — Strato, thou hast been all this while asleep; — —

Hamlet III, 3, 88.
Ham. Up, sword, and know thou a more horrid hent:
When he is drunk asleep, or in his rage — —
— — — — — —
Then trip him, that his heels may kick at heaven, — —

Lear 1, 4, 50.
Lear. What says the fellow there? Call the clotpott back. Where's my fool, ho?
I think the world's asleep.

Macbeth, I, 7, 61.
Lady. When Duncan is asleep — —
..... his two chamberlains,
Will I with wine and wassail so convince,
That memory, the water of the brain,
Shall be a fume, ...

Coriol IV, 5, 1.
First Serv. Wine, wine, wine! What service is here! I think our fellows are asleep.

W. Tale, V, 2, 66.
Third Gent. Like an old tale still, which will have matter to rehearse, though credit be asleep, and not an ear open. — —

Temp. II, 1, 213.
Seb. ... This is a strange repose, to be asleep
With eyes wide open; — —

Temp. II, 2, 152.
Trin. By this light, a most perfidious and drunken monster; when his god 's asleep, he'll rob his bottle.

Temp. III, 2, 122.
Cal. Within this half hour willhe be asleep: — —

Henry VIII, IV, 2, 81.
Grif. She is asleep: good wench, let's sit down quiet,
For fear we wake her: — —

3. Beispiele mit "awake".

Mids. N. Dr. III, 2, 69.
Her. — — Durst thou have look'd upon him being awake,
And hast thou kill'd him sleeping? — —

Mids. N. Dr. IV, 1, 189.
Dem. Are you sure
That we are awake? It seems to me
That yet we sleep, we dream. — —

Mids. N. Dr. IV, 1, 196.
Dem. Why, then, we are awake: let's follow him;

Tr. and Cres, I, 3, 255.
Agam. — — That thou shalt know, Trojan, he is awake,
He tells thee so himself.

Cymbel. V, 4, 126.
Post. ..... they went hence so soon as they were born:
And so I am awake.

Temp. V, 1, 229.
Boats. If I did think, sir, I were well awake,
I'ld strive to tell you. — —

4. Beispiele mit "afloat" und "afoot".

Caesar IV, 3, 222.
Bru. — — On such a full sea are we now afloat; — —

Henry IV/A, I, 3, 278.
North. Before the game is afoot, thou still let'st slip.

Caesar III, 2, 265.
Ant. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Tr. and Cres. V, 5, 21.
Nest. .....; anon he 's there afoot, — —

Meas. IV, 5, 3.

Duke. — — The matter being afoot, keep your instruction,
And hold you ever to your special drift; — —

Lear IV, 3, 51.

Gent. 'T is so, they are afoot.

Coriol. I, 2, 22.

Auf. — — By the discovery
We shall be shorten'd in our aim, which was,
To take in many towns ere almost Rome
Should know we were afoot.

Kapitel VII.

Zusammenfassende Betrachtung.

Zusammenfassend läßt sich über den Gebrauch der progressiven Form bei Shakespeare folgendes sagen: Der Ausbau dieser Form ist im großen und ganzen fertig: Shakespeare kennt wie das moderne Englisch die progressive Form in ihrer intensiven und imperfektiven Bedeutung. Als Intensivum sind bei ihm alle Anwendungsmöglichkeiten, wie sie die moderne Sprache zeigt, vorhanden, d. h. die Umschreibung findet sich nach den Verben des Sollens, Müssens, Wünschens und Befehlens, als Iterativ-Intensivum, sie begegnet in irrealen Vergleichssätzen und schließlich auch da, wo es gilt, die Anschaulichkeit einer Verbalhandlung zu verstärken. Kein Beispiel wurde gefunden für die im modernen Englisch zuweilen anzutreffende Umschreibung nach "to seem, to happen, to feel" etc. zum Zwecke der Veranschaulichung. (Vgl. darüber Marinoff, S. 71 ff., dem die folgenden Beispiele entnommen sind.)

George Eliot, Romola I, 162:

She seemed to be collecting her thoughts for a minute or two .....

Romola II, 136.

She had kept back the entreaty which she felt to be swelling her heart.

Charles Read, Never too late to Mend., II, 183.

"Do you think I should have held it lawful to robe my pals ..... just because we happened to be robbing a silver-smith?"

Meredith, The Egoist, I, 281.

De C. chanced to be crossing the hall.

Das Imperfektivum umfaßt in der Mehrzahl die Verben der Bewegung, bei denen das zeitliche Moment, das Moment der

Dauer, am deutlichsten ist. Daraus erklärt sich auch der Gebrauch des Imperfektivismus nach "as, while, where" und in Relativsätzen. Den Verben der Bewegung schließen sich die Verben der Ruhe an, wie "to ly, sleep, stand, stay, sit". Ferner treten vor allem solche Verben in der Umschreibung auf, die der sinnlichen Wahrnehmung am zugänglichsten sind. Es sind dies durchweg Verben der Alltagssprache:

> "to burn, to do, to drink, to game, to grow, to hear, to play, to pray, to read, to share, to smoke, to scour, to sew, to speak, to smoke, to talk, to wash, to write etc."

Die progressive Form in passiver Bedeutung findet sich fünfmal (s. S. 58); im Imperativ einmal (s. S. 19).

Lebenslauf.

Ich, Walter Gebhardt, wurde am 3. November 1901 als Sohn des Volksschullehrers Jakob Gebhardt und seiner Ehefrau Pauline, geb. Steinbach, in Leuzbach, Kreis Altenkirchen, Rheinprovinz, geboren. Ich besitze die preußische Staatsangehörigkeit und bin evangelischen Bekenntnisses.

Von Ostern 1907 bis Herbst 1911 besuchte ich die Volksschule meines Geburtsortes und trat alsdann in die Sexta der höheren Stadtschule zu Altenkirchen ein. Ostern 1916 verließ ich diese Anstalt und wurde in die Untersekunda des Realgymnasiums in Betzdorf an der Sieg aufgenommen. Dort erhielt ich das Zeugnis der Reife Ostern 1920.

Ich entschloß mich zunächst zum Studium der Medizin an der Universität Gießen, gab es aber nach einem Semester auf. Von nun an widmete ich mich dem Studium der Neuphilologie und Germanistik.

Vom Sommersemester 1921 ab studierte ich an der Universität Marburg. Das Rigorosum bestand ich am 8. März 1926. Nach bestandenem Staatsexamen verließ ich Marburg am 8. Juli 1927. Seitdem halte ich mich in Eichen, Westerwald, auf.

Meine akademischen Lehrer waren in Gießen: Behaghel, Collin, v. Grolmann, Hirt, Horneffer; in Marburg: Curtius, Deutschbein, Elster, Freund, Glaser, Heidegger, Helm, Jaensch, Spitzer, Vlamynk, Wrede. Ihnen allen bin ich zu aufrichtigem Danke verpflichtet, besonders Herrn Professor Deutschbein, der mir die Anregung zu vorliegender Arbeit gegeben hat.